

11 JULY 1960

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SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

modern ways to buy time . . .
(each preferred in its own market)



**Where there's
Storz Station
there's
audience . . .**

The
STORZ
Stations

*today's Radio
for today's selling*

Todd Storz, President
Home Office: Omaha

WDGY, WHB, KOMA, WQAM
represented by John Blair & Co.

TV: AGENCIES' KEY LEVER FOR NEW BUSINESS

Creativity in video
ads, media power is
shading marketing in
client presentations

Page 33

10 seconds that shook Madison Ave.

Page 36

Tv Commercials Festival: facts on the winners

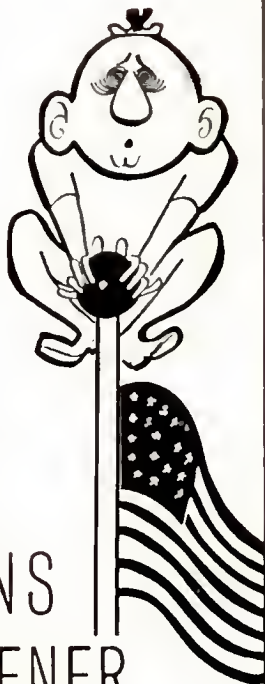
Page 38

More specials in store for radio?

Page 44

DIGEST ON PAGE 4

BALANCED PROGRAM- MING . . .



MEANS LISTENER LOYALTY

KTRH is Houston's powerful radio voice far 60,000 square miles . . . blanketing over 80 counties . . . serving 1,087,100 radio households including more than 4,000,000 people as:

- The news and information station
- The variety station
- The network station
- The family station

KTRH

50,000 WATTS — 740 KC

—CBS—
HOUSTON, TEXAS

Represented by Peters,
Griffin and Woodward, Inc.

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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Tv: agencies new business-getter**
- 33** 'An agency's ability to buy creativity force in television is its principal new business weapon,' an adman says. Here's how they're doing it
- 10 seconds that shook Madison Avenue**
- 36** Advertising agencies bristle over ABC TV plan for nightly 40-second stationbreak: charge overcommercialization; triple spotting feared
- Who scored in Commercials Festival**
- 38** The big ad agencies and commercial producers did well, but the smaller shops were also well represented in SPONSOR's national video festival
- How to sell kids macaroni (on tv)**
- 42** Buitoni took an old product, dressed it up in a new package for a new market and promoted heavily on tv. Result: a sales rise by 800%
- Is there a future in radio specials?**
- 44** Radio's biggest audience in years totaled 61 million for the world championship fight. Does this mean there'll be more radio specials?
- Standardized spot billing form clicks**
- 46** With more than 100 radio/tv stations agreeing to use new simpler spot billing form, SPONSOR committee clears up a few puzzling questions
- Rep gives its gals the salesman's grand tour**
- 47** A first for Harrington, Righter and Parsons, N.Y. rep firm, sending the ladies on a tour of one of their tv stations, proved very successful

FEATURES

- | | |
|--------------------------------|-----------------------------------|
| 60 Film Scope | 62 Sponsor Hears |
| 28 49th and Madison | 23 Sponsor-Scope |
| 64 News & Idea Wrap-Up | 78 Sponsor Speaks |
| 8 Newsmaker of the Week | 53 Spot Buys |
| 64 Picture Wrap-Up | 78 Ten-Second Spots |
| 76 Seller's Viewpoint | 18 Timebuyers at Work |
| 48 Sponsor Asks | 74 Tv and Radio Newsmakers |
| 14 Sponsor Backstage | 56 Tv Results |
| | 59 Washington Week |

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WVEC-TV

*is pleased to announce
the appointment of the*

KATZ
AGENCY

as its National Representative

WVEC-TV CHANNEL 13
NORFOLK • HAMPTON, VIRGINIA

* SERVING VIRGINIA'S NO. 1 TELEVISION MARKET

COMING IN STRONG!



49.0.....Baton Rouge
35.8.....Atlanta
32.2.....Burlington
28.2.....Denver
30.8.....Davenport
28.5.....Oklahoma City
39.1.....Charleston
43.0.....Birmingham
30.5.....Roanoke
20.8.....Boise
24.2.....Milwaukee
27.8.....Tampa

And these are ratings!

WHIRLYBIRDS rates a rousing reception from the audience wherever it appears, currently landing a mighty 23.7 average rating in 89 ARB-rated markets.

Naturally, advertisers rate **WHIRLYBIRDS** (III half-hours of airborne adventure) equally high. Foods, tobaccos, utilities, banks, automotives, toiletries and beverages have chartered **WHIRLYBIRDS** in 136 markets to date. Reserve your market by calling the nearest office of

CBS FILMS 

"... the best film programs for all stations"
New York, Los Angeles, Chicago, Detroit,
Boston, St. Louis, San Francisco, Dallas
and Atlanta. Canada: S.W. Caldwell Ltd.

WKOW-TV

MADISON'S

abc Action

BUY FOR:

BLATZ

7 years a WKOW-TV advertiser

Consistency is vital in a top-selling beer, and consistent use of WKOW-TV has helped keep Blatz "First in Wisconsin." The late evening sports report with John Schermerhorn is a popular local feature that has won thousands of new friends for "Milwaukee's Finest Beer."

KROGER

5 years a WKOW-TV advertiser

"Shopping with Luella" stars Luella Mortenson, well-known home economist in a weekly value tour of "your friendly Kroger store." Five years of consistent results, in a field where "next-day" results are important, have lead to regular renewals.

IF ACTION IS

your aim in Madison call Gen. Mgr.
Ben Hovel or Headley-Reed.

WKOW

TV

MADISON WIS.

NEWSMAKER of the week

Advertising accounts have been flying thick and fast over the first half of this year, one of the most active periods for such shifts on record (see Sponsor-Scope). One agency which must have enjoyed the hectic infighting is Compton, an estimated \$16 million richer. Its president: Bart Cummings.

The newsmaker: Barton A. Cummings has been with Compton since 1947, rising to its presidency in 1955. The 6' 5", 210-pound, crew-cut, former All American football player from the U. of Illinois launched his advertising career in hometown Rockford, Ill., as trainee in his father's agency. His pre-Compton experience included Benton & Bowles, where he began as office boy in 1936 and rose to copy supervisor by 1941. In 1945, after war time service, he joined the Maxon agency as account executive and was elected vice president the following year.

During Bart Cummings' incumbency as Compton president, the agency's billings have more than doubled. The figure was at \$42 million in 1947 when he took over the helm, and now, with the smoke beginning to clear after the first half's salvo of account shifts it appears that the agency bills in the neighborhood of \$95 million.

This gain is especially dramatic because it took place despite some sizeable set backs (one gigantic) over the same period. Compton was dealt a crushing blow by loss of Standard Brands business amounting to about \$6 million. Also on the debit side were Ruppert Brewing, worth about \$1 million, and Black & White Scotch, valued at somewhat less than \$1 million, both of which took their advertising elsewhere this year.

But the influx of new accounts and heightened billings from old clients have made Compton one of the hottest agencies around. Most recent acquisition was some \$4 million in Seagram alcoholic beverage business. Earlier in the year, by merging with Baker, Tilden, Bolgard & Barger in Chicago, Compton added Quaker Oats billings amounting to \$6 million. The agency also picked up \$5 million in Remington-Rand billings, for which company a tv plunge is contemplated, and the \$1 million Asphalt Institute account, which is in radio.

Other new accounts: Live Better Electrically (part of the Edison Electrical Institute account), worth \$2.5 million; General Precision Instrument; Curtiss-Wright; Magnolia and General Petroleum Division of Mobile Oil.



Barton A. Cummings

JAMES GORDON BENNETT

could have been the "firecracker" of WPTR

Bennett coined the word "fire-crackers" for his editorials in the New York Herald over a century ago. He could be writing WPTR's radio editorials today. They're just as explosive.

Bennett said what he thought without fear. WPTR feels that same obligation and follows that tradition of independence in every editorial broadcast over its air. Perhaps that's why it has become recognized as one of the outstanding news stations in America. Perhaps that's why more people listen to it than to any other station in the market according to Pulse. Perhaps that's why they trust it so much as well.

The proof is simple and nobody says it better than an adver-

tiser. At the local level WPTR carries more advertising than the next three stations combined. At the national level—WPTR sells more total time than the next 2 facilities put together. If you want to build a fire in this market—nothing will do it faster and better than WPTR.

See your EAST/man for full details. Foster & Creed, in New England.

WPTR PEOPLE 50,000 WATTS
ALBANY-TROY-SCHENECTADY
Duncan Mounsey, Exec. V.P.—A division of SCHINE ENTERPRISES.



In Chicago



... the Art Institute boasts the world's largest collection of French Impressionist paintings. And over the years, it has painstakingly acquired a priceless collection of El Grecos—including his incomparable masterpiece shown here—"The Assumption of the Virgin."



In Chicago **WGN** **RADIO**

*reaches more homes
than any other
Chicago advertising medium.*



WGN IS CHICAGO
Quality • Integrity • Responsibility

MORE THAN

33 HOURS of LOCAL programming EACH WEEK

This is the PLUS factor that makes WOC-TV more exciting — more interesting — *more effective* than the competition. Yes, more local programming for homemakers, for sports fans, for youngsters . . . all this in addition to NBC, top ABC shows and the best of the syndicated shows.

These are the people that buy products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.



PRESIDENT
Col. B. J. Palmer
VICE PRES. & TREASURER
D. D. Palmer
EXEC. VICE PRESIDENT
Ralph Evans
SECRETARY
Wm. D. Wagner
RESIDENT MANAGER
Ernest C. Sanders
SALES MANAGER
Pete Shaffer

THE QUINT CITIES

DAVENPORT } IOWA
BETTENDORF }

ROCK ISLAND } ILL.
MOULINE
EAST MOULINE }

PETER GRIFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES



New, exciting
KvIL
music

1150
DALLAS



SPONSOR

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IN CENTRAL WEST VIRGINIA

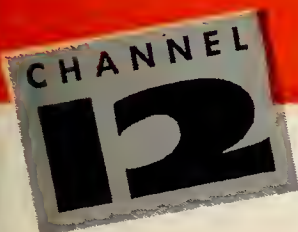
★ Clarksburg ★ Fairmont ★ Morgantown



YOUR
PRODUCT'S
BEST
FRIEND
IS

The FRIENDLY Group's WBOY-TV

A SHOPPER TOPPER STATION



IN CLARKSBURG:
Roger Garrett—MAin 4-7573
IN NEW YORK:
Lee Gaynar—OXford 7-0306
Represented Nationally: Avery-Knodel, Inc.

In Television too, a station is known by the companies it keeps! Here at WBOY-TV our sponsor list reads like the "Who's Who" in local and national advertisers. Yes, Iron City Beer, Lever Brothers, Ford Dealers, Gulf Oil, Carlings Beer, Domino Sugar, Carnation Milk, Hope Natural Gas, Procter and Gamble and U.S. Rubber are just a few of the firms who buy BOY to tell and sell 150,000 TV families in the heart of Central West Virginia—families with almost ONE BILLION DOLLARS TO SPEND.

Member The FRIENDLY Group



John J. Laux, Managing Director

WSTV-TV

CHANNEL 9

The lowest cost television bridge to the Upper Ohio Valley's Five Billion Dollar retail market. The best of CBS and ABC. Plus Shopper Topper Merchandising.

John J. Laux, Exec. V.P. — AT 2-6265
Represented by Avery-Knodel, Inc.

STEUBENVILLE-WHEELING

KODE-TV

CHANNEL 12

28% taller and 29% more powerful. Tells and sells 152,000 TV homes who spend 750 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

D. T. Knight, General Manager — MA 3-7260
Represented by Avery-Knodel, Inc.

JOPLIN, MISSOURI

WRGP-TV

CHANNEL 3

More to see on Channel 3 with NBC. Dominates the key corners of Tennessee, Georgia and Alabama where over a million people spend 800 million dollars.

Harry Burke, General Manager — OX 8-1505
Represented by H-R

CHATTANOOGA, TENNESSEE

WRDW-TV

CHANNEL 12

Newest member of the FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS and ABC Networks.

Robert E. Metcalfe, Managing Dir.—TA 4-5432
Represented by Avery-Knodel, Inc.

AUGUSTA, GEORGIA

WBOY-TV

CHANNEL 12

A captive audience of 150,000 TV homes with a spendable consumer income of almost One Billion Dollars. The best of NBC and CBS. Plus Shopper Topper Merchandising.

Roger Garrett, General Manager—MAin 4-7573
Represented by Avery-Knodel, Inc.

CLARKSBURG, WEST VIRGINIA

Sponsor backstage

Our up and coming radio/tv stars

Long before he had sliced himself a goodly piece of national prominence by swinging "Mack, the Knife" I took the liberty of making reference in this space to a young performer named Bobby Darin. I said, on several occasions, that in my book Bobby was tomorrow's Sinatra. Now, I have just foresaken the television set to make my weary way to this typewriter, completely convinced that I was right about Bobby, but with a somewhat stunning additional notion pinwheeling around in my head: Not only is Bobby tomorrow's Sinatra, but my generation (and it's performing favorites) is about to give way, gracefully I hope, to tomorrow's stars across the board. It occurs to me that this is an important fact for purchasers of television shows and time for them to realize, too.



Good match for the old-timers

The purchasers of the 9:30 and 10:30 slot last Monday (27 June) night on the ABC TV network were and are fully cognizant of this merchandising fact, for they presented a show called *Coke Time*, starring Bobby and a half-dozen of the younger generation's newly developed stars. The old man of the group, appropriately enough, was the singing master of ceremonies Pat Boone. Pat conducted himself with the restraint and dignity which becomes the elder statesman of the new crop of song stars. He has reminded me, for the several years of his ascendancy, alternately of Perry Como and Bing Crosby in their respective primes. And that night he did so more than ever, and when he worked a wonderfully developed duet with Bobby Darin, I could see Bing and Sinatra all over again. I hesitate to mark myself a traitor to my era, but I must confess that I thought Pat and Bobby were, indeed, better than Crosby and Frank, year for year. I think young performers, today, when they're good, have more on the ball than young performers of like age in my own day.

Paul Anka, for example, who strikes me as being loveably obnoxious and over-confident, and without genuine humility, has a great deal of the same qualities of showmanship that Louis Prima has. But Louis in his earlier years was a pure trumpet blowing clown, while young master Anka manages to convey the same sense of supershowmanship as the Preem, yet withal gets across a romantic message to the young lasses, who put out those piggy bank savings to buy his records in the millions.

Also on the expertly produced spec was thin, lithe, and likeable Frankie Avalon. This youngster reminds me of the earliest days of Dick Powell, although he has an even sweeter and more simple innocent quality. And he is at least as good a performer considering his tender years.



ARTHUR GODFREY

A legend in his own time. A personality without peer. Philosopher, story teller, news maker, catalyst, he brings to each listener an immediate sense of personal participation. As if that weren't enough, he just happens to be the greatest salesman in broadcasting history. In all radio, Godfrey is the kind of company you keep . . .

ONLY
ON CBS
RADIO

In the category of teen stars who can't sing at all, but who nevertheless are teen heroes of the highest order are Ed Byrnes and Bob Denver, who are /were respectively the Kookie of *77 Sunset Strip* and the Maynard Krebs of *Dobbie Gillis*. I don't rightly know to whom, of my generation, these two idols might properly be compared. I can think of the Dennis Day of the old Jack Benny radio shows, and possibly the Charlie McCarthy of the old Edgar Bergen programs, but somehow the comparisons lack validity.

On the distaff side there was lovely Anita Bryant, who has just married a bright disk jockey named Bob Green. You can mark it down right now that Anita will go everywhere that such a queen of her own day as Dinah Shore has gone and continues to go. And along with Anita a teen-age miss named Annette Funicello, late of the Disney shows and record hits ranging from "Tall Paul" to "O Dio Mio" sang and danced. Again, in Annette's case, a truly sound comparison escapes me.

The point I make, however, is that here was a show made up of a handful of the newer crop of performers. Kids who were born and developed in the much maligned rock 'n' roll years. I submit that under the expert production hand of Nick Vanoff, the bright, young and imaginative direction of Dwight Hemion, the knowledgeable musical efforts of Vic Schoen (he was the Andrews' Sisters musical conductor in their heyday), and Dick Williams (he did the choral work), choreography with a fresh, teen air by Marc Breau and Jeedee Wood, and intelligent and minimal scripting by John Aylesworth, Herb Sargent, and Frank Peppiat—under this expert steering the youngsters presented a show which matched all but the two or three (Fred Astaire, etc.) major spectaculars of the past season.

I submit, too, that the show will turn out to have delivered one of the healthiest ratings of the season, and that most of the adults who watched it with any kind of an open mind at all will admit that it was zesty and exhilarating, and had a charm and an eagerness to please that many a high budgeted spec with some of our older and more tired talent could well struggle to achieve.

Can't but grow better

I will not argue with the critics who will decry young Anka's interpretation of the lovely Rodgers & Hammerstein "Hello, Young Lovers," nor will I claim he treats it with the warmth and feeling Perry Como gave it the year it was written. I will not claim that Pat Boone handled the difficult "Something's Coming," from "West Side Story" with the authority or firm grasp an Alfred Drake or a John Raitt may give it. But these are small and carping criticisms.

If you saw this *Coke Time*, you were seeing the singing stars of all our tomorrows. These kids are good now, and they can do nothing but get better and better and better. And smart advertisers like Coca-Cola are going to find more and more ways of presenting them more and more effectively.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in *Sponsor Backstage*? Joe and the editors of *SPONSOR* will be happy to receive and print your comments. Address them to Joe Csida, c/o *SPONSOR*, 40 East 49th Street, New York 17, New York.



SPORTS TIME

Advertisers seeking a sports audience for their sales message find it on CBS Radio. There's ex-Yankee Phil Rizzuto and Sports Time, Monday-Saturday. Through the weekend, Dave Camerer is heard 10 times with up-to-the-minute sports news. There's full coverage of events like Masters Golf, the Triple Crown, Sebring Sports Car Races. In all radio, this is the kind of company you keep...

**ONLY
ON CBS
RADIO**

Vincent Price
...taut melodrama



Pat O'Brien
...hardhitting action



June Lockhart
...gay romance



Peter Lorre ... suspense-laden intrigue

Charles
Ruggles
...rollicking
comedy



Charles Coburn
...tongue-in-cheek
farce



Harry James
...jazz drama



Everett Sloane ... Western adventure



BRAND-NEW:

Out of the thousands of
SATURDAY EVENING POST
stories read and loved by millions
of Americans, **ITC** now proudly
brings to television first run,
for the first time, the

“BEST OF THE POST”

The “best” known stars of Broadway and Hollywood appear in stories carefully selected by the Editors of the Saturday Evening Post from the works of famed “POST” authors like MacKinlay Kantor . . . James Warner Bellah . . . Stephen Vincent Benet . . . Conrad Richter . . . Kay Boyle . . . Andrew Tully . . . as ITC adds the dimension of television to the finest in popular fiction — “Best of the Post.”

**INDEPENDENT
TELEVISION
CORPORATION**

488 Madison Avenue • New York 22 • N.Y. • PLaza 5-2100
ITC OF CANADA, LTD. 100 University Avenue • Toronto 1, Ontario • EMpire 2-1166



**IN MADISON,
FAX,**

**THE SMART BUY IS
WMTV**

**WMTV REACHES THE
HEART OF WISCONSIN
AT THE LOWEST COST
PER THOUSAND**

WMTV

**NBC IN
MADISON, WISCONSIN**

one of the

FORWARD

GROUP

Branham Co. National Reps.

Timebuyers at work

Bob Stone, Compton Advertising, Inc., New York, urges buyers, reps and station executives to exert all pressure possible to maintain quality programming for a full 12 months. "Buyers are now faced with the problem of the 'summer lag.' A recent national survey found that at summer's lowest point, July-August, the viewing audience level has dropped by one-third of the maximum winter level. Early evening programming suffers the brunt of this attrition and prime time, although the peak of audience tune-in, is severely depleted because of the high proportion of network repeats. A program which earned a high rating during its original run cannot be expected to retain even a good percentage of its earlier sets-in-use figure. Moreover, summer replacements do not perform as well as winter shows with new material."



Bob feels that buyers ought to be aware of what he terms, "the fallacy of late night preference. While early evening viewing is hurt because the potential audience is gathered around the family barbecue, the late night audience is not increased proportionately. Virtually the only 'good buys' remaining open are news programs."

Nancy Fugit, E. D. Gottlieb Co., New York, believes many an average campaign could have been outstandingly successful had better use been made of "the merchandising cooperation so often available from the station, and too often not used. Stations are as anxious for a successful campaign as the client and agency, and take many long and difficult steps to cooperate.



They provide sales letters to important outlets, merchandising details to jobbers and wholesalers, coverage maps to clients' salesmen, and often a complete, powerful promotional campaign. This can open new accounts, cause heavy stocking up, and convince retailers to display and promote a product in order to capitalize on the campaign. The timebuyer, of course, has a wealth of material available

in setting up a broadcast schedule. There's distribution coverage, extent of sales activity and available in-stock figures from the client; campaign objectives and a review of approved marketing come from account men; stations supply availabilities, program content, etc. But merchandising is the 'X' factor that can make the difference."

LUB DUB
LUB DUB
LUB DUB
LUB DUB
LUB DUB

LUB DUB

LUB DUB

LUB DUB

LUB DUB

LUB DUB

LUB DUB

Nothing is quite like the sound of a healthy human heartbeat. To describe it they had to coin a word — “lub dub.”

We haven’t found the proper single phrase to describe the sounds of the healthy, pulsating Greater Oklahoma City Market.

Maybe it’s the “clinking” of coins dropping into cash registers.

Maybe it’s the crisp rustling of paper money being invested in industrial expansion.

Or maybe it’s the sounds of WKY RADIO AND TELEVISION, in the role of prime communicators to the people of the market, aiding in the profitable sale and distribution of the products you have to sell.

Whatever it is, it’s a profitable sound, measured in dollars rather than decibels. That is the basis of this part of the story of the industrial and economic growth of the Greater Oklahoma City market...a story of how WKY RADIO AND TELEVISION are selling more things to more people.

This chapter is...

FINANCE

Economic expansion in Greater Oklahoma City ... As sound as it is bright!

The growth and vitality of the market is shown in the volume of bank clearings as well as in the savings of its people. One shows the money in circulation. The other shows individual surplus available to spend.

FACTS:

Bank Clearings —

1959	\$9,471,518,490
1950	\$4,696,653,017

An increase of 101.7%

Savings accounts in Savings & Loan Associations

1959	\$205,055,589
1950	65,371,216

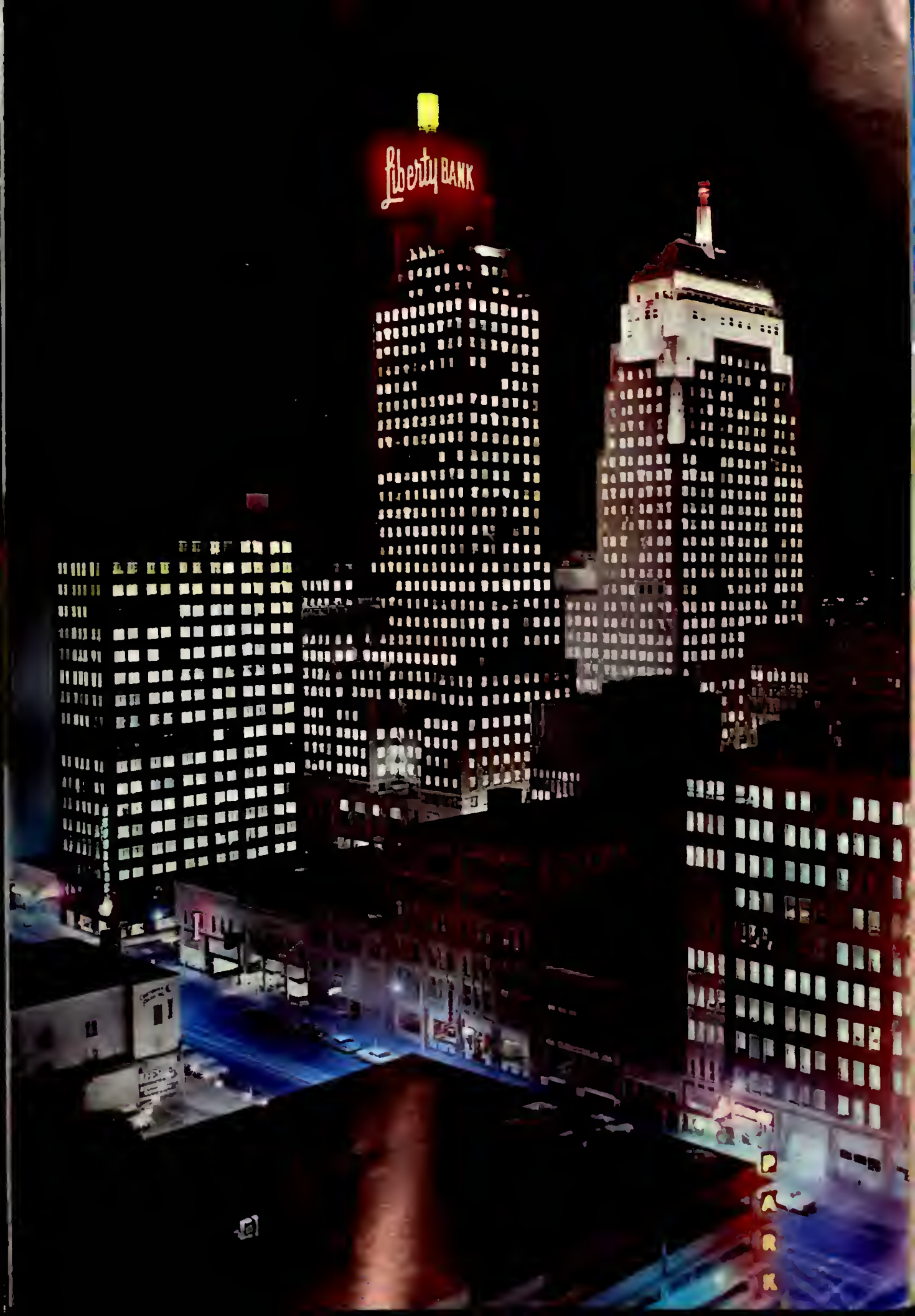
An increase of 214%

The expansion of Greater Oklahoma City is supported by a chain of dollars with no weak links. It starts with venturesome investors who have faith in the market creating business and industrial expansion. This leads to ever-increasing payrolls to people with the desire to spend and improve their family life. Through all of this there is the safety valve of diversification, so that no one industry setback can cause cash register cobwebs.

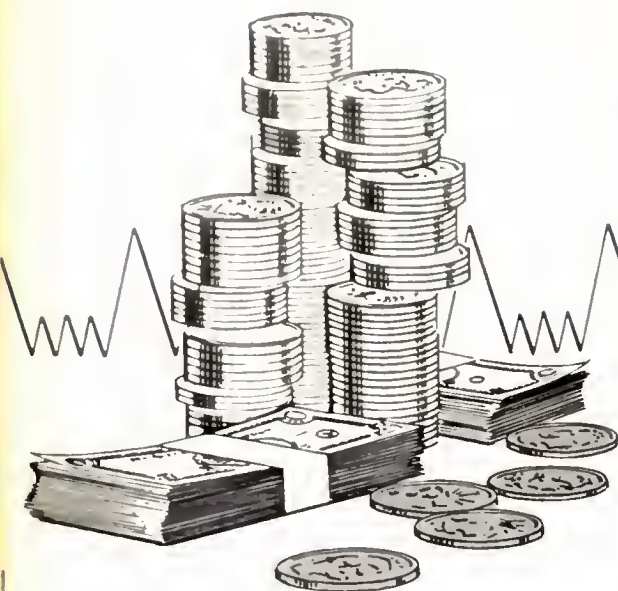
Money-circulated and money-saved make Oklahoma City a good place in which to do more business.

Reaching the people with money to spend is the first step in increasing your business. Some of the reasons WKY RADIO AND TELEVISION do this so effectively are told on page 4.





Our Business Is "HEARTBEATS AND FINANCE," too.



We stay close to the hearts of our audience with fine local programming, public service, and genuine pride in our market.

Because of this, WKY RADIO AND TELEVISION have a certain "authority" that furnishes sales power to sponsor's messages.

The result is that dollar for dollar, WKY-TV and/or WKY RADIO will outsell any other tv or radio station in the market. We're experts in the nicest kind of "finance" ...making money for our advertisers. Which, in turn, makes money for us (last year, we enjoyed our biggest volume on both stations in history).

It all adds up this way: The Greater Oklahoma City market is vitally prosperous...making, saving, spending money. WKY RADIO AND TELEVISION have more influence on the people who live in this market than any other media. That's why...OKLAHOMA CITY IS A GOOD MARKET IN WHICH TO DO MORE BUSINESS.

Good Stations ON which to do More Business!

WKY

RADIO AND TELEVISION

OKLAHOMA CITY

The WKY Television System, Inc.
WTVT, Tampa - St. Petersburg, Fla.
Represented by The Katz Agency

SPONSOR-SCOPE

11 JULY 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

SPONSOR-SCOPE polled a cross-section of Madison Avenue last week on what they envisioned about the business for the next six months and their anticipations might be epitomized as follows:

1) Consumer willingness to buy will still be high, but advertisers of big ticket merchandise in particular will gear their promotions more toward the hard sell and up their ad allowances in relation to sales—all of which favors spot.

2) Inter-media competition will get rougher, even though total ad revenue will continue its upward course. There'll be more media merchandising, with a greater emphasis on saturation and flights.

3) Network spot carriers will spread in the evening areas, and, because of its increasing flexibility and lower costs in suiting the needs of the smaller advertisers, as well as the large, daytime network tv stands a good chance of recovering lost ground. You can also look for wider application of the dispersion technique.

4) Despite the heat from network spot carriers, spot tv appears quite sturdy; in fact, buyers may find themselves faced with exceptionally tight situations in the upper markets before the fall gets under way.

Have you noticed lately how many radio stations have channeled their audience promotion into areas that have (1) a distinct community flavor and (2) a close identity with the entire family?

Like voting for the highschool principal of the year, awarding sums to charities and other local interests on votes of the listeners, naming Mr. Good Citizen of the month or holding contests that affect some segment of community welfare.

It's all a far cry from random guessing contests and treasure hunts, but some station operators hold that building listenership can't be done by programing alone, or individual prizes: the station must associate itself with the public or family welfare.

Michigan Avenue had a pre-Fourth reverberation all its own: the \$12-million Alberto-Culver account disclosed that it was on the lookout for a new agency.

Among those bidding hard: Compton, Burnett and Tatham-Laird. The inside on the Avenue had it that Burnett looked like the white-haired boy.

The transfer from Wade would be effective 1 September. A-C is 99% tv.

Should Burnett haul in this one along with Schlitz, which appears on the way, there would be a wild scramble to hire more people.

Look for a number of new products campaigns to come out of Chicago agencies soon.

Among them: Kraft's Barbecue Sauce (FC&B); Miles' Chocs (Wade) and Parker's two new cartridge fountain pens and a ballpointer tipped with diamond dust (Tatham-Laird).

Kraft newcomer will get intensive testing in the south and it'll be the first barbecue sauce with national distribution.

Take it on the word of some agency men, those little ads that fm stations run in their month's logs can have a lot to do with swinging an account.

To the client it's tangible evidence that his participation is being merchandised, and that, anyway, he's getting a plus—because, as he views it, that little ad will be seen not once but several times.

Stations aren't going to tell him in so many words, but Leslie Farnath, Ayer media v.p., isn't going to make much headway in his crusade for equal radio rate treatment for national advertisers because of the anti-trust factor.

Farnath told SPONSOR-SCOPE last week that he'd already heard from several reps on the subject and what they had to say indicates "progress" for his request that the stations at least set up definitions for the categories that constitute national business.

But what the station operators have "indicated" to their reps is this: even explicit categorizing wouldn't solve the problem until all the stations in the market agreed on the same definitions. And doing that would be equivalent to collusive rate fixing, which might be interpreted in the long run as counter to the Sherman anti-trust act.

(For background on this theme see article, page 35, 13 June issue.)

At least in the midwest new national spot tv business moved at a nice pace.

Among the availability calls and buying there were these: **Stopette** (E. H. Weiss), top 10 markets, starting this month; **Quaker Oats** (JWT), half-hours in the western markets, for **Ken-L Dog Rations** and **Aunt Jemima Cake Mixes**, replacing **Award Theatre**; **American 3 Vees Bird Foods** (Grey), dozen markets for 13 weeks; **Campbell's Barbecue Beans** (NL&B), testing prime minutes in divers markets.

In New York **B&B** was beefing up its commitments for **Maxwell House Instant**.

It's official now: **Kellogg's** spot programing for the youngsters on 100 stations in the fall will include newcomer **Mr. Magoo** alongside **Huckleberry Hound** and **Quick Draw McGraw**.

The buying (or renewal) of time for the strip will start about the middle of this month out of **Burnett Chicago**.

It's been an exceptionally active first six months in the jockeying of accounts.

For those more or less active in air media the realignments added up to around \$95 million, the most notable, of course being **Chrysler** lines, **Pepsi-Cola** and **Shell**.

Included among the switchees with billings of \$1 million and over:

ADVERTISER	FROM	TO	ESTIMATED BUDGET
Chrysler Corp.			
Dodge Car	Grant	BBDO	\$17,000,000
Dodge Truck	Ross Roy	BBDO	4,000,000
DeSoto-Valiant	BBDO	Ayer	8,000,000
Pepsi-Cola	K&E	BBDO	13,000,000
Shell Oil	JWT	OB&M	12,000,000
Simoniz	Y&R	DFS	5,000,000
Live Better Electrically	F&S&R	Compton	3,000,000
Bromo Seltzer	Warwick & L	BBDO	3,000,000
Revlon	LaRoche	Warwick & L	3,000,000
B. T. Babbitt	Brown & Butcher	Geycr, MM&B	3,000,000
Remington-Rand Portables	Factory	Compton	2,500,000
Doyle's pet foods	D'Arcy	Lilienfeld	2,000,000
PharmaCraft	JWT	Daniel & Charles	2,000,000
Hazel Bishop	Raymond Spector	Donahuc & Coc	2,000,000
Lehn & Fink	McCann-Erickson	Open	1,800,000
Ekco Products	DFS	Doyle, Dane, B	1,500,000
Old Milwaukee Beer	Grant	Gordon Best	1,500,000
Wilson Meats	K&E	Campbell-Mithun	1,500,000
Rival Packing	Guild, B&B	Ncedham, L&B	1,300,000
Roma Wine	NC&K	Doyle, Dane, B	1,000,000
Asphalt Institute	McCann-Marschalk	Compton	1,000,000
Niagara Therapy	Gco. L. Mallis	Meldrum & Fewsmith	1,000,000

The big business scramble of the week among the three networks was for that \$1 million worth of daytime business from Betty Crocker's that General Mills (BBDO) had dangling.

It would involve about 81 quarter-hours divided in two flights, one in the fall and the other in the winter. Products: the cake and muffin mixes.

Now that Simoniz has picked its new agency—DFS—you can expect the tv networks to start pitching for a chunk of the \$4 million in billings.

One time a solid user of spot, Simoniz has been a sort of in-and-outer lately, with S. C. Johnson, DuPont and others meantime coming up as doubtier competitors.

Two aficionados of participations in or around tv kid shows—Chunky Chocolates and Maypo—are pushing to get their spot schedules set for the fall as early as possible.

Neither is starting until September but they're asking for confirmations now instead of waiting until mid-August, which would be the usual acceptance time.

The consensus of reps: neither account should have a hard time getting acceptances quickly, because to the average station man a 13-week schedule isn't something you let slip by to a competitor.

DCS&S has Chunky and Fletcher Richards, Maypo.

Burnett may run into a little difficulty finding the spots it wants for Pillsbury cake mix in late evening fringe time around the country.

The reason: Competitor Duncan Hines (Compton) has the cream in that area pretty well staked out for itself—and there's a big difference in what DH is spending as against Pillsbury.

P.S.: P&G has found those fringe minutes not only a mighty good CPM but a potent seller of cake mixes to the features and Jack Paar addicts.

Added cause for sellers of spot tv to cry in their beer: Pabst and Blatz (K&E) have cut back on their spot schedule because of the American League football buy.

TvB credits Pabst with \$2.7 million gross in spot for 1959.

ABC TV may have gone a long way for the coming season to diversify its variety of advertisers but it's still quite heavy with cigarette business.

A point of measurement: of its 34 prime time programs 13 contain a cigarette maker.

Daytime network tv may be getting more and more flexible in pricing and dispersion but for some agency people it's getting to be an arithmetical nightmare.

Their plaint: to figure out the net costs, after several layers of discounts and bonus plans, you need either a CPA or an IBM machine.

What's become quite a gripe among Chicago reps this season: a growing tendency among a certain stripe of advertisers to use spot—both tv and radio—as merely a come-on for their distributors, jobbers and dealers.

The gizmo: start an intensive schedule in multi-markets and, as soon as the blare of publicity has reached a crescendo or the product goes more or less national, suddenly cancel out on some flimsy excuse.

NBC TV apparently is bent on unloading its fall nighttime inventory even if it means rebating to clients already in the house.

For instance, it's cut the per commercial minute price of *Riverboat* to \$20,000 from \$25,500 and the *Lone Westerner* to \$21,000 from \$23,000, which means passing on the benefits to sponsors who bought into these shows weeks ago, if these programs find new takers.

Mergers among agencies remained pretty much of a trickle during the first six months of 1960.

Management experts see the basic forces of industry militating against much more merging of agencies—particularly those with diversified lists.

The basic reasons they advance are these:

1) As more clients merge with other companies or diversify their interest, the more circumscribed becomes the agency's possibility of merging. The client's new lines, as a rule, expands the agency's area of potentially conflicting accounts.

2) Small accounts find it less conducive to join big agencies. The latter just can't give them the type of service they expect, because the economics of the business require that the agency be operated on a departmental basis. In other words, the big agency can't make money if the account man has to do his own media buying, writing of commercials and what not.

3) Most agencies still have a two-man or father-and-son image and because of their inability to offer stock and fringe benefit inducements it's tough for them to attract and hold top grade specialists.

The first half year's mergers included:

MERGED AGENCIES	NEW NAME	BILLINGS
Compton; Baker, Tilden, Bolgard, Barger	Compton	\$78,000,000
Grey; Hartman	Grey	50,500,000
Anderson & Cairns; James T. Chirurg	Chirurg-Cairns, Inc.	11,000,000

Needless to say, the cigarette manufacturers are keeping a close watch on the consumer reaction to **Brown & Williamson's new Kentucky Kings**.

If this tobacco filter really takes off and it looks like a winner, the move to copy is bound to turn into another horse-race and a new flow of ad money.

Looks like cigarette shipments in the first six months will be at least 4% ahead of the like period of 1959, which would mean a total of 480 billion cigarettes.

Do you sellers of spot radio know what the agency media analyst's chief criticism of your statistical approach is?

It's this: You talk too much average ratings, instead of pointing out the broad perspectives of the medium's impact in the market and tying all this information up into a neat package.

Like noting what the audience reach is in terms of all homes per week and what, particularly, this would be in an across-the-board buy on the basis of day and night. Nighttime could, in many markets, be made an important consideration in the across-the-board calculation on this score: the rating loss at night is not so intimidating since some stations go off the air at sundown.

Another thing: it would be helpful if stations got into the habit of including in their pitches updated information about the market's income, retail sales and special industrial and worker characteristics. In other words, aid the media analyst to visualize the market as a purposeful buy for radio.

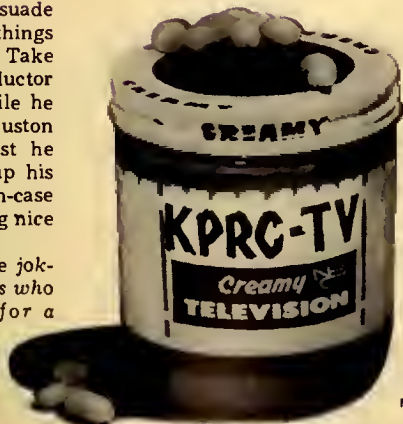
For other news coverage in this issue, see *Newsmaker of the Week*, page 8; *Spot Buys*, page 53; *News and Idea Wrap-Up*, page 64; *Washington Week*, page 59; *SPONSOR Hears*, page 62; *Tv and Radio Newsmakers*, page 74; and *Film-Scope*, page 60.

PAID TESTIMONIAL FROM VICTOR ALESSANDRO FOR KPRC-TV, HOUSTON



You perhaps know how we gently persuade famous people to say nice, sincere-sounding things about KPRC-TV. WE PAY THEM MONEY! Take the case of Victor Alessandro. We approached the conductor of the San Antonio Symphony recently while he was in Houston to guest-conduct the Houston Symphony. He was rehearsing, and at first he took us for a music critic and picked up his baton. But, we handed him a violin-case full of money and asked him to say something nice about KPRC-TV.

"Television?" he shouted. "Surely you're joking! Television is for children and grown-ups who know no better. Do you mistake me for a musician?"



We begged, we pleaded, we implored. Then we filled a bass-fiddle case with money. Dr. Alessandro agreed to watch Channel 2. "Viola!" he cried aloud. "Can this be television? It looks exactly like Mozart, or Beethoven. Why it would indeed be a shame to waste this splendid art on children or unappreciative grown-ups. May I watch a little longer?"

As Dr. Alessandro discovered (and you can, too) — KPRC-TV is the one television produced on purpose to please. KPRC-TV in Houston alone gives you the true, exact flavor of GRADE A television.

No other television looks or sounds or stays pleasant and persuasive like KPRC-TV, because no other television is produced like KPRC-TV.

EDWARD PETRY & CO.
National Representatives

COURTESY OF
COPY PEANUT BUTTER

if you like TV, you'll love KPRC-TV, Houston



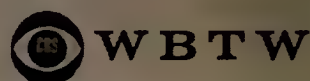
Philadelphians old enough
watch WCAU-TV. Result
adults more often than any
With 43% more adult quarter
station...98% more than
big spending power is no
the reason advertisers
prefer Philadelphia's major

to know good television
WCAU-TV reaches more
other station in the market.
hour firsts than the second
the third station. Fact is,
minor matter. That's
who know the facts of life
sales force...



May we present
Florence?

Meeting Florence can be an exhilarating experience—f
your clients' television marketing problems, of course.
Heart of an agricultural-industrial area of 1,300,00
people in 30 counties, Florence is a
single-station market with multiple attractions,
not the least of which is



Florence, South Carolina

*Channel 8 • Maximum power • Maximum value
Represented nationally by CBS TV Spot Sales*

A Jefferson Standard Station affiliate
WBT and WBTW, Charlotte.





NO SECRET WEAPON: Tv creativity is largely credited with Shell Oil's move to Ogilvy, Benson & Mather. Here is OBM's Rollin Smith, art v.p.

TV: AGENCIES NEW BUSINESS-GETTER

- 'An agency's ability to creatively buy tv programs is its principal new business weapon,' adman says
- Does this mean the 'marketing revolution' is over? Definitely not—but it is now seriously challenged

This week, on the heels of the Shell Oil move to Ogilvy, Benson & Mather, a lot of admen are beginning to suspect a new pattern of motivations behind account shifts. Their reasoning: That while marketing may still be the heavyweight champion of the United States advertising agency, it has met a very tough challenger who

fighting under the name of Tv Creativity.

As one adman said to SPONSOR, "A smash television buy—a hit show, for instance—can scrap a client's carefully laid marketing plans overnight. A flop tv show," he added, "might possibly do the same thing."

Said another: "When a small account changes agencies, the reasons

can be anything from a brother-in-law account exec to a discourteous switchboard operator. But when a giant account moves today, it's for a giant reason—and that reason usually is tv."

Probably the strongest summation of the influence of tv creativity on the advertising scene was this from another top echelon agencyman: "At least for the next decade, an agency's ability to creatively buy tv programming will be its principal new business weapon."

If they are right, do these new appraisals leave marketing departments of ad agencies scraping away as "second fiddle"? Does it mean that tv



BUSINESS-GETTERS: *Two new big accounts that came to BBDO this year are Pepsi-Cola and the Dodge division of Chrysler. Both of these clients are tv-oriented and connoisseurs of creativity. Above: Charles H. Brower, president and chairman of the BBDO executive committee, whose communications know-how is said to be the thing that brought this new business in. Below: Robert L. Foreman, executive v.p., creative services, whose tv savvy also swung weight for BBDO*



savvy is the only key to agency growth? Does it mark the end of the "marketing revolution"?

The answer is no. If it were true, then it would signal an era in which the only surviving agencies would be the present mammoth ones, for the simple reason that only they can afford tv departments that will satisfy demands of the big client companies. Remember that there are giant agencies which can afford a string of four to six attorneys in their legal departments who devote full time to studying and negotiating network television contracts.

What hope is there for the small or medium sized agency in such a preferential jungle? The answer lies in a new concept—the "tv-marketing mix." And the "tv" part of that mix is creativity.

Ogilvy, Benson & Mather is a medium-size agency (total 1959 billings for the agency were about \$24 million; its rank as an air media investor was about 27th). Yet the \$12 million Shell Oil account came to OBM from a colossus as agencies go—J. Walter Thompson (total estimated 1959 billings of about \$275 million).

The apparent paradox of this case is that—if tv ability is the key to getting and holding client business—then the cards should be stacked always in favor of the big agency since it can afford the tv department that is built to satisfy. So, some admen ask, what's Ogilvy doing with Shell?

Those who have given it a lot of thought come up with this answer: Spot tv plus a reputation for tv creativity for a competitor oil company.

Shell is second only to Texaco in tv investments, is reported to spend 95% of its air media budget in spot tv. In this medium, OBM has been making quite a name for itself recently—especially with Maxwell House which came to it from B&B last year. In the recent first annual American Tv Commercials Festival and Forum conducted by Wallace Ross Enterprises and SPONSOR, OBM's Maxwell House commercials won in their division. (See box page 35 for details on OBM's preliminaries on Maxwell House.) On top of this, OBM client Esso (now departed from the agency so as not to conflict with Shell) received kudos from press and industry for its buy of NTA's non-network

Play of The Week, a buy that made both agency and client look like the twin patron saints of live tv drama and public service. The creativity of this tv move was reminiscent of the earlier creative reputation Ogilvy once built in print circles on the Hathaway eye-patch.

For the most part, the growing client love affair with tv favors the larger agencies, which have personnel and facilities that make them nearly invincible to television savvy. The moves this year of Pepsi-Cola and Dodge to BBDO, of General Motors institutional to Mc-E, point up this fact. But the Shell-OBM wedding only proves, admen say, that tv creativity isn't necessarily measured in square feet of agency floor space.

This because tv creativity takes many forms. There is creativity in selecting the right network show (this is growing in importance since networks are in the show control saddle). There is tv creativity in negotiating for such shows. The agency with a powerhouse of show-wise show-biz executives stands a good chance of coming off with the most successes.

Then there is a creativity in spot tv. Said one adman, "There is more room for client-agency discontent where the client uses spot as his primary medium than where the client uses network tv." The reason is fairly obvious. In a network buy, the client usually has a voice in the show selection, and, if something goes sour, he has a hard time avoiding a share of the debacle. But in spot tv—largely because of the complex, volatile nature of the medium—the client is inclined to let the agency carry the ball. If the ball is fumbled, the client usually is in the clear and can put all the blame on the agency.

So creativity in spot tv is a useful tool for digging up new accounts—where the prospective account already is spot-oriented. Spot tv creativity takes many forms. An agency with good show sense in syndication can build up a good creativity score with both national and regional advertisers.

A creative tv commercials department is another "must" for the agency—big or small—bent on holding and getting business. A recent example of this was the promotional effort by Y&R in trade magazines and news

papers calling attention to the 17
wards it took in the American Tv
Commercials Festival and Forum.
With Y&R's impressive track record,
why this stress on tv commercials?
Because of the volatile nature of
television," one adman explained,
advertisers ask many more questions
about it than they do about print, and
a lot of these questions are about the
commercials. It is understandable
that they feel more comfortable okay-
ing a print ad than a tv storyboard.
The print ad, whether in layout or
proof form, is exactly what readers
will see; the tv storyboard is a long
way from the finished commercial,
and the client must have a lot of
faith in the agency to believe that
it'll come out all right."

How does an advertising agency
cover all these creative tv bases? A
good example is McCann-Erickson
which has set up, through strong per-
sonnel, a pattern for the new "mar-
keting-communications mix" that
many in the industry feel will be fol-
lowed by more and more agencies.

A glance at part of the powerhouse
that makes up the communications
side of the team shows how heavy it
is in broadcasting experience:

- Sylvester (Pat) Weaver, now a
communications expert on a world-
wide scale but practically synony-
mous with television since his years
of leadership at NBC TV.

- Frank White, vice chairman of
Mc-E's board, who once was treas-
urer of CBS, president of NBC, and
president of Mutual Broadcasting.

- Matthew (Joe) Culligan, general
executive of the agency, who came
here from NBC, where he had headed
NBC Radio, and before that, on the
tv side, had worked closely with Pat
Weaver in creating *Today*.

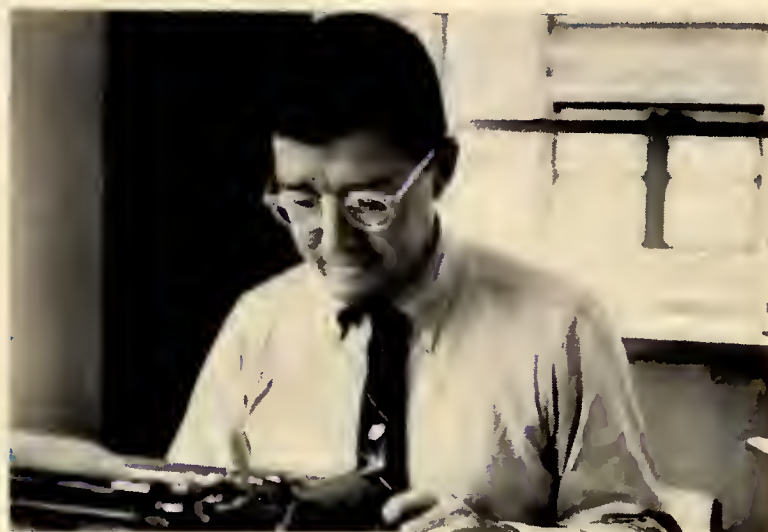
- Thomas McAvity, agency vice
president, was formerly executive
vice president of NBC TV in charge
of programing.

- Robert Mountain, another vice
president, had been vice president of
television programing for Y&R.

- Jack Van Volkenburg, president
of M-E Productions (tv and radio),
is a former president of the CBS TV
network.

- Robert Elliott, another vice pres-
ident, came to Mc-E via CBS and
Time. This sort of all-star line-up in
agency communications is indicative
of the emphasis which is currently be-

OBM'S MAXWELL HOUSE KICK-OFF



'THE MIXER': David B. McCall, v.p. and associate copy chief at OBM, at recent AMA meeting outlined what his agency did, when it got General Foods Maxwell House Coffee account. Some in industry believe it was instrumental in getting Shell account

About a year and a half ago, General Foods gave the agency the Maxwell House account. First they studied the precedents. Every piece of coffee research and campaigns done for the brand over the past 50 years were analyzed. All competitive advertising was examined. Second step was a visit to the client. The agency spent considerable time observing the complex process of manufacturing coffee . . . we were even allowed to enroll the a/e and copywriter in a course in the coffee business.

Step three: they conducted research; 32 copy premises were prepared, including the premises of leading competitors. All were tested for relative selling strengths. . . .

The research next was consulted. If a clear winner has emerged—and judgment presents no overwhelming obstacles—use it. In this, two premises finished far out in front. One was a generic premise which had no clear advertising usefulness. The second was a much sharper and more individual premise . . . stemmed from a genuine product advantage; it was, "It tastes as good as it smells." The agency elected to proceed with this premise.

At this point, not one word of copy had been written . . . not one rough storyboard executed. Many different translations of the basic premise were prepared. The creative process was not stifled by the research that preceded it.

ing put on television advertising.

"When a big account (and most big accounts either are tv-oriented or tv-interested) invites an agency to make a pitch for its business," an adman told SPONSOR, "one of the first things such a client asks is, 'What's your track record in television?' or if spot is his main concern, 'How are you set up in your tv department?' With tv the No. 1 impact medium, such questions must be expected.

"But this doesn't mean the prospective client won't want to know all about the agency's marketing and research set-ups as well.

"Tv creativity," he went on, "may be the most important factor in getting a big account, but it must be documented and supported by solid marketing. Otherwise you're just whistling in Dixie."

The creative-research blend is the blueprint at the Ogilvy agency also. In a recent debate at an American Marketing Association meeting in New York, David McCall, OBM vice president and copy chief, took the position that research and creativity go hand in hand.

"Copy research must never be removed from the healing touch of common sense," he said. "It is a vital part of the creative process. But it is not, in itself, the creative process."

In the box on the preceding page is McCall's outline of OBM's preliminary work on the Maxwell House coffee account for client General Foods. What resulted from this expensive research, during which many premises were studied, was a single premise to consumers.

"The agency," said McCall, "did not present a number of executions. It did not present a number of different premises. It presented one premise and one commercial—and it knew why, because research told it so.

"Research," he explains, "is the search for facts. And facts are the straw from which advertising is made."

He feels that commercials must be created within the discipline of research. They must be concentrated on the product.

"Market research," said McCall, "can define the market against which advertising is directed. It defines the needs and desires of consumers." ♦

TEN SECONDS THAT SHOOK MADISON AVE

♦ Agencies bristle as ABC TV moves to once-nightly 40-second chainbreak; over-commercialization charged

♦ ABC affiliates welcome increased revenue from sale of two 20's; trend toward all 40-second breaks seen

Advertising agencies voiced a loud chorus of opposition last week over ABC TV's plan for 40-second stationbreaks in the nighttime schedule.

Admen warned that adding 10 seconds to station breaks before the last show of the evening was a dangerous step toward over-commercialization and might open a Pandora's box of longer stationbreaks. There were even statements that if this went any further, advertisers might begin to look elsewhere than tv for better advertising values.

The tempest stirred by ABC, according to insiders, was particularly hazardous for the ad business at this time because of the anti-advertising mood in Washington. This was seen as adding strength to the agency pro-

test but high hopes of dissuading the network from this source were scarce along Madison and Michigan Ave.

ABC, loath to discuss this sensitive subject for the record with the press, attributes its action to the need to "maximize clearances," according to its explanatory letter to agencies. Some consider it also a bid for affiliation in two-station markets from which is now excluded, since the addition of 10 seconds, with possibly more to come, can bring thousands of dollars into station coffers in the course of a year's time.

Many stations look at ABC's action as the beginning of a trend toward all 40-second breaks. They see it as a well-deserved chance to recoup business losses they've sustained through network sale of participations, and the spread of longer programs which has cut the number of stationbreaks. And they reply to advertiser displeasure over this new move with the assertion that it will enable them to provide additional time for advertisers and avoid rate increases.

Agency media officials, virtually a man, see their clients' on-network message as suffering "dilution" from an additional 10 seconds of break time. And there is widespread feeling the 40-second length will encourage triple spotting. ABC recommends the period be used for two 20's or a 10 and a 10, but, exclaims one media man, "The 30-second spot is uncommon and if a station can sell only one 20 for a break, what a temptation to stick in two 10's!"

Among agencies reportedly protesting to ABC were Bates, BBDO, Bates and Compton.

CBS HOLDS LINE



CBS reaction to ABC proposal, as stated by station relations vice president Carl Ward, is to hold the line on the 30-second break

TYPICAL AGENCY REACTION TO ABC TV PLAN

Below in its entirety: a letter from a large Madison Avenue agency, which cannot be identified, to Henry Hede, ABC TV v.p., regarding the network's plan to augment by 10 seconds the station break following its next-to-last show each evening. The opinions listed here of the proposed 40-second station break, scheduled to be inaugurated next fall, are representative of over-all agency reaction

"In your June 17th letter announcing ABC Television's institution of the 40-second station break prior to the start of the last ABC TV program each evening, you stated that you know we will recognize that 'this plan will be in the best interests of the advertisers, the stations, and ABC Television.' We regret to advise that on this point we could not disagree with you more.

"As an agency responsible for the advertising investments of approximately (deleted) clients, we have always deplored the practice of multiple spotting. It is our feeling that this practice dilutes the effectiveness of all advertisers involved which, in turn, must necessarily dilute the effectiveness of the medium itself. As a consequence, it would seem to us that if this practice ever became widespread, advertisers would inevitably be forced to look to other media for more efficient and effective advertising values.

"Furthermore, in view of the criticisms that have been leveled at the industry by the public as well as by responsible government officials for just such practices, we cannot understand how ABC Television can justifiably maintain that its new policy is in the best interests of the stations, advertisers and the network. Instead, we are inclined to believe that this move by ABC Television will compound an already unhealthy situation, thereby increasing the grounds for criticism with the result that the industry as a whole will suffer accordingly.

"The fact that your network is faced with certain station clearance problems is well-known in the trade; the fact that advertisers in general have confidence that ABC will overcome these problems is attested by the share of business these advertisers have placed with you. We, of course, share this confidence, but cannot agree that this is the way to solve your problem. We, therefore, believe that we have no other alternative but to voice our disappointment upon receipt of your June 17th letter as well as our sincere hope that this letter will prompt your serious reconsideration regarding this policy."

Should the plan go through, ABC can probably expect especially sharp griping from advertisers whose participations immediately precede the lengthened stationbreaks. Nearly everyone contacted expressed a desire for airtime as far away as possible from heightened spot television competition.

Evidently, final details have not yet been worked out, for there are a number of theories extant on how the new plan will operate. ABC's letter to agencies indicates the extra 10 seconds are to come from the next-to-last program each night. Some think this refers to the entertainment portion of the shows, while others say

the time is to be obtained from the network promo which appears at the tail end before cutting to the stations.

Likewise in doubt is how the I.D. is to be handled in a break consisting of two 20's. There are those who think two seconds will somehow be left over, possibly from cutting a camera cue on the show. Others expect one of the 20's may have to be cut to an 18 to accommodate station identification, which raises the question of the cost of a reduced 20.

The shows to be shaved, with the exception of *The Detectives*, are network controlled, so little trouble is anticipated in the mechanics of the operation beyond the possibly stormy

protest being kicked up by Procter & Gamble and Benton & Bowles over the fate of that show. The programs affected: *The Islanders* (Sunday, 10:30); *Adventures in Paradise* (Monday, 10:30); *Stagecoach West* (Tuesday, 10); *Hawaiian Eye* (Wednesday, 10); *The Untouchables* (Thursday, 10:30); *The Detectives* (Friday, 10:30); *Saturday Night Fights*.

Station reps expect that if the ABC plan goes through, and they seem convinced it will, affiliates of other tv networks will use this as an entering wedge to gain a similar nighttime bonus. Station relations officials

(Please turn to page 75)

Who scored in Commercials Festival



➤ Here are complete details on the firms who received award certificates in American Tv Commercials Festival

➤ The big Madison Ave. shops and major producers did well but smaller companies were also well represented

This is the first of a two-part analysis of The American Tv Commercials Festival results. In the 18 July issue, Mr. Ross will analyze trends in techniques. In SPONSOR's Air Media Basics issue of 25 July, the complete list of 83 Award Winners will be printed, with advertiser, agency and production company credits.

by **WALLACE A. ROSS**

Director, The American Tv Commercials Festival

Eighty-three Awards Certificates for product category winners and runners-up plus Special Citations for production craftsmanship are being mailed this week to agencies and production companies credited with winning entries in the First American Tv Commercials Festival & Forum, in New York this past 18-20 May.

Another 250 Certificates of Recognition for commercials selected among the top 250 of 1959-60 and 25 certificates for those selected as Commercial Classics will also be delivered to the companies which entered them.

Analysis of these winners evidences a pleasing spread of the awards throughout the nation. Although the very large agencies and production companies, with a few exceptions, gathered their expected share of commendations, the gamut of those honored runs also to firms located in Minneapolis, Albuquerque, Oklahoma City, Memphis, Holyoke, Mass., Sioux City, Dallas, and Toronto.

Among the agencies, five branch offices of Young & Rubicam won a combined total of 17 awards and 47 certificates for top 250 and Classic selections. BBDO's New York and

San Francisco branches totaled a strong second with eight awards and 34 certificates. J. Walter Thompson's Chicago and New York branches won eight awards also, along with a total of 26 certificates. Representative of non-New York agencies whose work was touted highly was Meldrum & Fewsmith of Cleveland, Campbell-Mithun of Minneapolis, Belmont Ver Standig of Baltimore, and Henri, Burley & McDonald of Toronto, creator of the "Best Commercial for the Canadian Market."

Among the production companies, the combined film and (now-discontinued) videotape arms of the Elliot, Unger & Elliot Division of Screen Gems, New York, scored a signal success by capturing nine Awards, placing 16 commercials in the top (Please turn to page 75)

GEOGRAPHIC PATTERN OF ENTRIES, AWARDS

1327 ENTRIES							AWARD WINNERS	
Area	No. of Agencies	No. of Commls.	Prodrs.	Commls.	Advtrs.	Commls.	Agencies	Prodrs.
N. Y.	40	424	40	374	2	6	17	18*
W. COAST	10	59	21	131			7	16*
MIDWEST	13	129	3	16	1	4	7	2
EAST	11	68	4	16			4	2
S. & S.W.	10	64	3	11			3	1
CANADA	4	13	4	12			3	1
EUROPE								1*
TOTALS	88	757	75	560	3	10	41†	41*

NOTE: *N. European entries were solicited or received. Two agency submissions were, however, produced all or partially in Europe, and one of these shared an award with a U.S. producer. Also there were two other ties and two other awards co-produced.
†Selected winners produced directly for an advertiser, no agency involved.

ANALYSIS OF AWARD WINNERS, BY AD AGENCIES

Company & No. Branches Entering	Total* Awards	Winners & Citations	Runners-up	Honorable Mentions	Top 250	Classics	Total* Certificates
Y&R (5)	17	7	8	2	25	5	47
BBDO (2)	8	1	4	3	25	1	34
JWT (2)	8	5	3	X	18	X	26
CAMPBELL-EWALD (2)	4	3	1	X	4	1	11
CAMPBELL-MITHUN	3	2	1	X	11	1	15
McCANN-ERICKSON (3)	1	X	1	X	14	1	16
K&E	2	1	X	1	9	X	11
BENTON&BOWLES	4	1	2	1	8	1	13
DOYLE DANE BERNBACH	3	1	1	1	7	X	10
OGILVY B & M	2	1	X	1	7	1	10
EWRR (2)	3	3	X	X	6	X	9
MELDRUM & FEW SMITH	3	2	1	X	4	X	7
REACH, McCLINTON	2	1	X	1	5	X	7
BURNETT (2)	1	1	X	X	5	X	6
ESTY	2	X	1	1	4	2	8
KNOX REEVES	2	2	X	X	3	X	5
D'ARCY (3)	2	X	1	1	2	1	5
JACKSON	2	2	X	X	2	X	4
DCS&S	2	1	X	1	1	X	3
GREY	1	X	1	X	4	X	5
GUILD B&B	1	X	1	X	4	X	5
FOOTE, C&B (3)	1	1	X	X	4	X	5
HENDERSON	1	X	1	X	2	X	3
DANIEL & CHARLES	1	1	X	X	1	X	2
ROSENGARTEN, STEINKE	1	1	X	X	1	X	2
HENRI, BURLEY & McD	1	1	X	X	1	X	2
WARD HICKS	1	X	X	X	1	X	2
McCANN-MARSHALK	1	X	X	1	1	X	2
VER STANDIG	1	X	1	X	X	X	2
DIRECT	2	1	X	1	2	X	4

Notes—Y&R (N.Y.) won 11 Awards; Y&R (Chi.) 1; Y&R (LA.) 1; Y&R (Toronto) 1; Y&R (Montr.) 1; JWT (N.Y.) won 4; JWT (Chi.) 4; BBDO (N.Y.) won 6; McCann-Erickson (N.Y.) won 1; EWRR (N.Y.) won 2; EWRR (LA) won 1; Burnett (Chi.) won 1. *Ranking is by combination of total awards and total certificates. First column is total of following three. Last column is total of preceding five.

Additionally: These companies placed one or more commercials among the Top 250 & Commercials Classics: N. W. Ayer (7); Needham, Louis & Brorby (6); Compton (5); MacManus, John & Adams (3); Fuller & Smith & Ross (3); Fletcher Richards, Calkins & Holden (3); D-F-S (2); Gumbinner (2); Cunningham & Walsh (2); Warwick & Legler (2); Taitham-Laird (2); Wade (2); Miller, Mackay, Hoeck & Hartung (2); McLaren; Buchan-Thomas; Sherman & Marquette; Bates; Kudner; Mogul; Norman, Craig & Kummel; Donahue & Coe; Cargill, Wilson; Krupnick; Lang, Fisher & Stashower; Mathes; Zimmer, McClaskey; Gardner; North; Pitluk; MacFarland-Aveyard; Ketchum, Macleod & Grove; Bauer & Tripp; Weinberg; Schaller-Rubin; Noble-Dury; Hicks & Greist; Taylor, Norseworthy; Lowe Runkle (all 1).

ANALYSIS OF AWARD WINNERS, BY PRODUCERS

Company	Total* Awards	Winners & Citations	Runners-up	Honorable Mentions	Top 250	Classics	Total* Certificates
EL & E, N. Y.	9†	5	1	3	16	X	25
PLAYHOUSE, LA.	8*	5*	2	1	12	X	20
MPO, N. Y.	6	X	3	3	20	2	28
LAWRENCE, N. Y.	5‡	4	X	1	11	2	18
MILES, CHI.	5	3	2	X	8	X	13
NBC (Tape), N. Y.	4	4	X	X	8	X	12
RAY PATIN, LA.	3	1	2	X	6	2	11
SARRA, N. Y.	2‡	1	1	X	5	1	8
PELICAN, N. Y.	2	X	1	1	6	1	9
CBS (Tape), N. Y.	2	1	X	1	7	X	9
TRANSFILM-CAR., N. Y.	2	1	X	1	7	X	9
RAY FAATA, N. Y.	2	X	2	X	2	X	4
ABC (Tape), LA.	2	2	X	X	2	X	4
VPI, N. Y.	2	1	1	X	X	X	4
ON FILM, N. J.	2	1	X	1	5	X	7
KLAEGER, N. Y.	2*	X	2*	X	5	X	7
MTA (Tape), N. Y.	2	X	1	1	5	X	7
ELEKTRA, N. Y.	2	1	1	X	3	X	5
LAWRENCE, TORONTO	2‡	1	X	1	2	X	4
GRANTRAY-LAWR., LA.	2‡	2*	X	X	1	1	4
MGM, LA.	1	X	1	X	5	X	6
GRAY-O'REILLY, N. Y.	1	X	1	X	1	X	2
DENOVE, LA.	1	X	1	X	2	X	3
TV GRAPHICS, N.Y.	1	1	X	X	8	X	9
TV SPOTS, LA.	1	1	X	X	2	X	3
UNIVERSAL, LA.	1	1	X	X	1	1	3
WARNERS, LA.	1	X	1	X	3	X	4
NEWSFILM USA, N. Y.	1	1	X	X	1	X	2
SARRA, CHI.	1‡	1	X	X	3	X	4
FAIRBANKS, LA.	1	X	1	X	3	X	4
CASCADE, LA.	1	1	X	X	3	X	4
DISNEY, LA.	1	X	1	X	3	X	2
DESILU, LA.	1	1	X	X	7	X	8
GEESINK, HOLLAND	1*	X	1*	X	1	X	2
RODEL, WASH.	1	X	1	X	1	X	2
NBC (Tape), LA.	1‡	X	X	1	1	X	2
VAN PRAAG, N. Y.	1	1	X	X	1	2	7
GIFFORD-KIM, N. Y.	1	X	1	X	2	X	3
AMER. TV ENT., LA.	1	X	1	X	1	X	2
KGGM-TV, ALBQ.	1	X	1	X	1	X	2
FREBERG, LA.	1*	1*	X	X	2	1*	4

* Total Awards for all Robert Lawrence Affiliates—9 (incl. 2 shared with Playhouse); total awards for NBC (N.Y. & LA.)—5; total for Sarra (N.Y. & LA.)—3; total for Klaeger-Geesink (of Holland)—3 awards shared by Playhouse with Grantray-Lawrence (2) and with Freberg (1).
 ‡ Ranking is by combination of total awards and certificates. Last column is total of preceding five.

Additionally: These companies placed one or more commercials among the Top 250—Columbia-Screen Gems, LA (6); Pintoff, NY (4); American, Inc. LA 4 Filmways, NY (3); Quartet, LA (3); National Screen, NY; Group. Detr.; Audio, NY; UPA, LA; Dolphin, NY; Jamieson, LA; Pantomime, LA; DeFrenes, Phila.; Keitz & Herndon, Dallas; Four Star, LA; Videotape Ctr, NY (2 each); Swift-Chaplain, LA; Fine Alexander, Colo.; WCD, NY; Dimka, France; Fennell, LA; HFH, NY; McCrary, NY; Reid Ray, Mpls.; Goulding-Elliott-Graham, NY; Group 10, NY; Signal, LA; Lou Lilly LA; Format, LA; WKY-TV, Okla.; TV Commercials, Inc., LA; Roland Reed, LA; Peter Elgar, each NY 1 each).

Who likes public service shows?

➤ Critics and pros seem to like tv's public service programs more than the public, new surveys indicate

➤ Viewers prefer entertainment, but they still like public service shows aired on weekends during the day

Two new television audience surveys were circulating last week as Television Personal Interviews and WHIO-TV, Dayton, further documented viewer thinking on public service programing at both the national and the local viewing levels.

The results re-pose the question of whether television should give the public what it "wants" or what it "needs." The public seems to have the answer: it wants entertainment more than educational or cultural shows, and it wants the latter on weekends

during the day rather than in prime time. Conclusions of the surveys:

1. Viewers are predominantly entertainment-prone, preferring — with large margins—the standardized programs centered on detective, adventure, variety, musical, western and dramatic themes to the educational and informational formats.

2. But viewers have been conditioned to public service programs, and welcome them as a weekend diversion in their viewing habits. They prefer to watch these programs on Sunday or on Saturday during the daytime rather than prime time.

TWO STUDIES ON PUBLIC SERVICE PROGRAMING

A. National survey: Viewers like public service on weekends during the day*

PREFERRED DAY†	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
Men	32.6%	9.3%	10.3%	10.3%	8.6%	12.7%	16.2%
Women	29.6	12.7	7.9	13.5	7.3	12.5	16.5

PREFERRED TIME‡	6 to 8 p.m.	8 to 11 p.m.	Daytime
Men	34.7%	26.5%	38.8%
Women	39.5	21.0	39.5

*Conducted in seven markets by Television Personal Interviews in 2,000 homes in seven cities between 8-10 p.m. on a weekday.

†Total responses: 291 male, 504 female.

‡Total responses: 219 male, 380 female.

B. Local study: Dayton viewers prefer entertainment to public service*

Program type	First choice	Second choice	Third choice	Fourth choice
Detective, adventure	21%	17%	16%	18%
Variety, musical	15	19	16	13
Western	15	15	13	17
News, panel, forum	9	6	6	5
Family type	8	9	13	12
Dramatic	8	9	8	8
Educational, informative	7	8	8	6
Comedy	7	8	8	10
Sports	7	5	4	3
No answer	3	4	8	8

*Conducted by WHIO-TV, Dayton, among its city and suburban residents in February, 1960, as a mailed questionnaire survey.

TPI, after surveying adult men and women in more than 2,000 homes located in seven major-market areas, makes this conclusion:

"Viewers don't prefer educational and intellectual programs broadcast in prime time. Only the small segment of the viewing population that is strongly predisposed to this type of programming is willing to give up regular entertainment programs to see educational and intellectual offerings in prime time.

Sunday is the day preferred for public service telecasts by 31.2% of the people responding to the TPI personal interviews. The largest share of these viewers—38.3% of them—would like to see these programs during the daytime hours. Men and women seem to have highly similar tastes in both these areas, TPI reports. The patterns held true also in another portion of the survey which queried viewers as to which type of programming they'd like to be watching "right now"—opera-education-symphony or family comedy. Viewers in the first group preferred to have public service during prime time periods from 8 to 11 p.m., while those naming family comedy checked daytime for public service.

These seven-city patterns are reflected in the one-market study conducted for WHIO-TV, Dayton. Subjects of the study were viewers within the station telecast area, and the project was undertaken to "see how their opinions compare with the widely publicized national criticism of television programming."

So says R. H. Moody, executive vice president, who comments: "Results were enlightening and encouraging. Daytonians as a whole are not overly critical of programming even though their tastes and opinions differ widely. Violence came in for a low percentage of criticism, and certainly there is no great demand locally for a top-heavy schedule of cultural and educational programs."

The WHIO-TV survey concludes:

- There was little evidence of widespread condemnation of tv programming as a whole, with less than 1% drastically critical.

- The majority of viewers look upon tv primarily as a medium of entertainment and relaxation.

Please turn to page 75)

HOW TO SELL KIDS MACARONI (ON TV)

➤ Buitoni shifts tv emphasis to exploit Western motif in 20-market kid show buy for Wagon Wheels macaroni

➤ Wagon Wheels switch to tykes results in sales hike of 800%, expanded distribution for entire Buitoni line

The current success of Wagon Wheels macaroni represents an ideal mating of marketing concept to media strategy.

The concept: exploit the inherent kid-appeal qualities of a product previously marketed to adults. The execution: re-design the package and follow through with a large-scale campaign concentrating on the medium geared to tell the story best to the pre-teen set—and watch out for the fireworks.

Today, not quite one year after the campaign's inception (August '59), Wagon Wheel sales show an increase of 800%. A new wing has been added to the Buitoni plant, already operating seven days a week in order to meet the burgeoning demand. Distribution and sales for the entire line have risen dramatically. The macaroni maker's products are now carried by every major chain in the New York metropolitan area. The tv campaign also opened up all the major chains in San Francisco and Washington, D. C., and increased Chicago major chain distribution from one to four. Additionally, in early May of this year, Buitoni launched Space Men, a companion macaroni-shape, aiming to take advantage of and expand the market already created by Wagon Wheels. Initial consumer response, according to company strategists, has been spectacular.

The new marketing concept was worked out by Giovanni Buitoni, the dynamic food corporation president, with Edward de Lancellotti, company v.p. in charge of advertising and public relations. This team disregarded tradition by Americanizing an Italian specialty item. Buitoni contended

that the unconventional course of the promotion "just made good sense."

"Wagon Wheels was originally called *Route* (wheel in Italian);" explains de Lancellotti, "but the name was changed soon after Buitoni set up operations in this country in 1940. Capitalizing on the potential of the new 'Americanized' name reached fruition in last August's campaign."

The campaign for the revamped macaroni began in New York with a full page newspaper announcement and a series of 15 spots per week on various local kid shows. Within a month, due to the success in New York, the campaign had spread to 20 leading national markets.

All the Wagon Wheel (and now Space Men too) commercials are delivered live by the kid show personalities. In order not to disrupt the informal feeling of the show with an intractable script, de Lancellotti chose rather to supply the tot m.c.'s with fact sheets, and sample copy, encouraging them to inject their own ideas and tailor the commercials to suit.

To make the biggest impact in major markets, Buitoni is on five New York stations, four in Los Angeles, and three each in San Francisco and Chicago. Frequency is relatively light, with 15 spots weekly in New York divided equally among the five stations. But as de Lancellotti points out, "Kids have favorite shows they're sure to see. However, the kid who sees *Captain Jet* may not be a *Sandy Becker* fan, etc. By participating in five shows we extend our reach beyond what the same 15 spots would deliver on 3 shows."

Here's the Buitoni station line-up, placed by its agency, Albert Frank-

Gunther Law, for Wagon Wheels and Space Men:

In New York, they're on WNBC-TV, WCBS-TV, WPIX (TV), WABC-TV and WNEW-TV; in Philadelphia, WFIL-TV, WRCV-TV; Scranton-Wilkes-Barre, WNEP-TV; Washington, D.C., WMAL-TV, WTTG (TV); Chicago, WGN-TV, WBBM-TV, WNBQ (TV); Portland, Me., WGAN-TV; Boston, WHDH-TV, WBZ-TV; New Haven, WNHC-TV; Albany-Schenectady, W-TEN (TV), WRGB (TV); Cleveland, WEWS (TV); Tucson, KOLD-TV; Phoenix, KPHO-TV; Los Angeles, KTLA (TV),

KNXT (TV), KHJ-TV, KTTV (TV); San Francisco, KRON-TV, KTVU (TV), KGO-TV; Miami, WTVJ (TV); Jacksonville, WFGA-TV; Tampa, WTVT (TV), Providence, WPRO-TV; Orlando, WLOF-TV; and Sacramento, KCRA-TV.

Currently Buitoni is taking a two-month hiatus (July-August) in all except the New York, Chicago, Washington, D. C., and San Francisco markets, the markets where it has made its most impressive gains.

The budget is about 80% tv, 15% radio and 5% print. Print is used only to make introductory announce-

ments and when there is no local tv station in the market. Buitoni is a 52-week advertiser on the *Carlton Frederick* radio show in leading markets. The nutritionist reinforces the Buitoni health image to mothers.

A back-of-the-package offer of Western cut-outs has thus far drawn 200,000 replies, and they're still coming in at the rate of 2,000 per week. Future plans include the inserting of a plastic model Indian or Cowboy in each box of Wagon Wheels. Selling to kids has paid off for Buitoni, and tv has made it all possible. ▼

KID SHOW M.C.'S HELPED MAKE NEW YORK DRIVE SUCCESS

ALL WAGON WHEEL and *Space Men* video commercials are delivered live by local kid show personalities. M.c.'s get free copy reign, are encouraged to inject their own ideas in sell. Buitoni is also on "Hi Mom" on WNBC-TV, a program that has appeal to both youngsters and their mothers and thereby performs a double duty for food advertiser



Chubby Jackson, WABC-TV



Sandy Becker, WNEW-TV



Captain Jet, WCBS-TV



Cap'n Allan Swift, WPIX (TV)



Credit: TelePrompster Corp.

KNOCK-OUT for championship in fifth round. Bristol-Myers-Fiat bagged estimated 30¢ cpm

- ◆ Patterson-Johansson fight on ABC radio pulled an astronomical 60 million listeners for the special
- ◆ But most admen think such specials are bonus gravy for the solid meat and potatoes delivery of the medium

IS THERE A

Last week, in the aftermath of the record-setting 60 million audience for ABC radio's Patterson-Johansson fight, buyers and sellers of radio were masticating this question: Can specials develop into a big thing on network radio and add new zing to the medium?

Industry sources suggested the possibility that special events such as this world championship fight might revise the entire radio programming concept and, especially, the prospects for nighttime.

But some admen, most of whom tuned in during that eventful 20 June evening, point out that:

- The fight was blacked out on tv, thereby making it a natural for radio.

- That only once in a decade does a sensational program of this kind come along for radio, under these circumstances.

- And, anyway, radio's strength is in a continuing rather than a one-shot effort.

ABC, which sold the radio rights for an estimated \$200,000 to Fiat Motor Co. and to Bristol-Myers, thinks it is developing a program pattern which will attract nighttime as well as daytime advertisers. Robert Pauley, v.p. in charge of the radio network, is the first to admit, however, that there are few events which can snare public interest as the championship did. He, with the admen queried by SPONSOR, is puzzled as to what the network can now do for an encore.

Some admen say radio doesn't need an encore—that the specials are a fine bonus for an advertiser but that sponsors get their worth from the medium on a day-to-day basis. Others think there is some kind of programming answer but, again, they're not quite sure what it is.

John Keavey, v.p. of EWRR, is one of those who "couldn't care less" about this astronomical audience figure. Why? "Because the efficiency of using radio as a medium has long been proved. Only the method needs re-evaluation. The medium is strong

RE A FUTURE IN RADIO SPECIALS?

on a continuing basis, and this kind of an audience is gravy. But radio has a steady audience every day, not just for specials."

Another agency executive who agrees with him is Warren Bahr, Y&R v.p., who thinks "this kind of buy is opportunistic rather than patterned. I don't see any future for this kind of programing because—to be successful—it would have to be blacked out on tv."

Bahr, commenting further on nighttime, says, "It just doesn't interest most advertisers. Daytime, however, does, but I think it can be programed and sold better." He suggests two devices: Selling radio along the older scheduling concept of fewer announcements per week but with more consecutive weeks, and programing commercials within editorial content so there's sufficient commercial separation.

However, the fight and its enormous radio audience has focused new attention on the medium, in the opinion of Harold Fair, v.p. of Bozell & Jacobs agency. He decries the stereotyped programing into which both tv and radio have fallen, and sees no reason why "radio must be confined to such narrow bands as news, phonograph records and sports."

This return match between the champions, he says, documents the reach of radio—and the importance of promotion. "The first match didn't begin to get this kind of an audience," but the re-match was heavily promoted.

ABC's Bob Pauley, knowing it will be difficult to equal this total audience, nevertheless thinks he has begun to develop a programing formula which will pay off for advertisers, the station affiliates and the network in its daytime programing.

A new 55-minute program called *Flair* (1-1:55 p.m.) will be aired Mondays through Fridays starting 3 October, built around 11 five-minute segments, each of which features a personality "talk" feature lasting no longer than a minute and a half. Two of these are sold by the station, the remainder, by the network. These

segments can also be taken by the stations individually for use in local programing from 1 to 5 p.m. The audience is there, says Bill Rafael, ABC national director of programs, which is why he's planning more specials and more sports features.

Still another adman, however, disagrees that programing has a future in networking. This is Emil Mogul, president of Mogul, Williams & Saylor agency, New York, who considers the fight a "public service" event and—as such—one of the three types of programing which he envisions for radio.

"Nighttime network radio should be abandoned as we know it today, with a skeleton operation maintaining public service programing, civil defense and possibly an accelerated national news schedule." He contended this last year, charging the cost of network radio is contributing to "the inflated cost of network tv. Nighttime net radio is dead, but refuses to be buried," he said, suggesting that monies saved be put to creative tv uses.

The championship fight, he concluded, served as material for a "public service program." But he "can understand why network people interpret the 60 million audience as a sign that network radio is ready for a big comeback. But to be realistic, the audience would have been relatively small had the fight been carried by net tv."

John Keavey of EWRR reiterates that radio's vast audience was merely proven again by the size of the fight audience. The half-hour broadcast (following a five-round fight to a knockout) pulled one of the biggest audiences on record.

Les Blumenthal of Doyle Dane Bernbach says only four "fireside chats" of President Franklin Roosevelt out-pulled the fight. These were the declaration of a national emergency in 1941, with 53.8 million; a war message to the people later that year, 62.1 million; the "high purpose" speech in 1942, 61.1 million, and the "stab in the back" report in 1940, 42.5 million.

In recent years, A. C. Nielsen reported a radio audience of 16.5 million for the Masland special in 1958 and two million homes for the biggest game in the 1959 world series of baseball.

Pauley's goal for ABC: a well-balanced program effort which will give national advertisers a continuing, day-to-day network audience as well as one-shots which will pull in the king-size audiences.

CO-SPONSOR (with Bristol-Myers) of ABC event: Marco Pittaluga, (l), gen. mgr., Fiat Motor Car. He's with Robert R. Pauley, (r), ABC v.p. in charge of the radio network



OUTSPOKEN Emil Mogul, pres., Mogul, Williams, Saylor agency, N.Y., says event was 'extraordinary' one-shot but not a trend



STANDARDIZED BILLING FORM CLICKS

➤ Over 100 stations have already adopted manual form proposed by SPONSOR Spot Practices Committee

➤ For stations still studying form, here are the answers to 10 of the most commonly asked questions

A flood of favorable reactions to the standardized radio/tv spot billing form, proposed by the SPONSOR Spot Practices Committee (see SPONSOR, 21 May and 20 June) has been pouring into SPONSOR offices recently.

At presstime this week more than

QUESTIONS AND ANSWERS ON STANDARD BILLING FORM

Q. *How about machine billing?*

A. Ralph Neuman of Benton & Bowles, a member of the SPONSOR Spot Practices Committee, expects to have recommendations for forms suitable for machine billing on IBM, NCR, Remington Rand, and other equipment within a few weeks. The manual form recommended by the committee is only for stations using such billing. If you now have machine billing do not change your procedures until new forms are ready.

Q. *Is this form suitable as an affidavit?*

A. The Agency Financial Management Group, in approving the SPONSOR form, endorsed the signature at the bottom as the only proof of performance required by these 65 leading agencies. Though some stations provide more elaborate affidavits, the Committee feels that these are unnecessary today.

Q. *How about monthly balances?*

A. The Committee and the agencies who have endorsed the standard billing form ask specifically that monthly balances be carried on a separate statement. The billing form is not, and is not intended to be, a statement.

Q. *How about naming station representatives on the form?*

A. The Committee feels that the name of the station's representative can properly be included on the form if the station so desires. However, it cautions against adding too many other items to the form—purely in the interest of simplicity.

Q. *Should talent and production charge be included?*

A. The agencies who have endorsed the form, request that stations list on a separate sheet any production or talent charges that are involved. The standard billing form is to be used for time charges only.

Q. *How are short rates and adjustments handled?*

A. These should be explained at the bottom of the form in the blank lines provided.

Q. *How about saturation schedules?*

A. Several stations have questioned the size of the form. They point out that with heavy saturation schedules, it is impossible to list all entries on a single sheet. The Committee and endorsing agencies suggest, however, that second or third sheets be used, if necessary, rather than larger forms. Most agencies find it easier to file forms of this size.

Q. *How about our "similar" form?*

A. One or two stations, in replying, have pointed out that the forms they are now using are "similar" to the recommended form. The Committee in examining these forms, however, found significant differences which do not provide the standardization sought. Says the Committee, "Remember—the form of the form is as important as the information it carries."

Q. *Can the "cents" column be expanded?*

A. One station feels that a little more space is needed for the "cents" column at the right of the form. The Committee agrees that this may be expanded slightly without hurting standardization. Also, some stations report that a regular 8½" x 11" sheet won't fit into their typewriters. The form may be reduced slightly to fit such machines.

Q. *Are printed forms available?*

A. The Committee has made no arrangements to get into the business of printing standard billing forms. However, since the forms were announced, several sources have offered such a service to the industry. Among them: Francis M. Kadow, gen. mgr. WOMT, Manitowoc, Wisc.; and Freebern Press, 79 Maple Street, Hudson Falls, N. Y. Write for prices.

100 radio and tv stations had indicated that they will adopt the new form, endorsed by 65 leading agencies, the SRA, the ANA, and other industry groups.

A number of other stations have written that they will use the form, subject to clearing up certain questions which have puzzled their billing and accounting departments. The Spot Practices Committee is processing these questions as speedily as possible. For the benefit of other broadcasters who may have similar queries, we print opposite some common questions with their answers.

Among stations which are adopting the form, in addition to the 30 mentioned in SPONSOR, 20 June, are:

WAZY, Lafayette, Ind.; KXO, El Centro, Calif.; WGAC, Augusta, Ga.;

WIRC, Hickory, N. C.; WDEV, Waterbury, Vt.; WJPA, Washington, Pa.; WAAB, Worcester, Mass.; WESC AM & FM, Greenville, S. C.; WBRB, Mt. Clemens, Mich.; KBUN, Bemidji, Minn.; WTKO, Ithaca, N. Y.; KMNS, Sioux City, Ia.; KRIO, McAllen, Tex.; KCOL, Ft. Collins, Colo.; WWCA, Gary, Ind.; WJAB, Portland, Me.; WAME, Miami, Fla.; KFMK, Houston, Tex.; KEYS, Corpus Christi, Tex.; KOAM, Pittsburg, Kan.; WAMY, Amory, Miss.; WCBI, Columbus, Miss.; WROX, Clarksdale, Miss.; WMOX, Meridian, Miss.; WNGA, Grenada, Miss.; WELO, Tupelo, Miss.; WROB, West Point, Miss.; WONA, Winona, Miss.; WPON, Pontiac, Mich.; WRMN, Elgin, Ill.; WBTM, Danville, Va.; WGAD, Gadsden, Ala.; WBBQ,

Augusta, Ga.; WOMI, Owensboro, Ky.; KVOO, Tulsa, Okla.; KBOR, Brownsville, Tex.; WTVL, Waterville, Me.; KSOO AM & TV, Sioux Falls, S. D.; KGU, Honolulu, Hawaii; WJNC, Jacksonville, N. C.; WBKH, Hattiesburg, Miss.; WSM, Nashville, Tenn.; KRCC-TV, Jefferson City, Mo.; KVOR, Colorado Springs, Colo.; WKAB, Mobile, Ala.; KGMS, Sacramento, Calif.; KPRO, Riverside-San Bernardino, Calif.; KREO, Indio-Palm Springs, Calif.; KROP, Brayley-El Centro, Calif.; KYOR, Blythe, Calif.; KFBI, Wichita, Kan.; WPTF, Raleigh, N. C.; WXEX-TV, Richmond, Va.; KBI, Seattle, Wash.; WBAG AM & FM, Burlington, N. C.; WLUC-TV, Marquette, Mich.; WSUN AM & TV, St. Petersburg, Fla.

Rep gives its gals the salesman's grand tour

Ladies' day has finally arrived at Harrington, Righter and Parsons.

While many a distaff member of the New York representative firm spends a seven-hour day working on commercial television schedules, selling on the telephone, taking care of makegoods, pre-emptions, contract details and other matters, the inside of a television studio, up until recently was as far and foreign to her as the other side of the world.

It wasn't logical, the HRP boys reasoned. Anyone so close to the heart of the matter deserved the chance to scope all of it. Besides, the gals would probably do a better job if they visited one of the rep's stations and saw first-hand what happened to a commercial order they had placed.

Their reasoning resolved itself into a plan—which they labeled "One for the Road"—whereby 10 of the New York office gals would visit WITC-TV, Hartford, for a whirlwind tour of its studios.

First order of the day: an inside view of the *Ranger Andy Show*—a live kids program—replete with a play-by-play description of how the show was prepared for telecasting,

the duties of the director, switcher, audio man, cameraman, boomman, floor man, and others associated with airing the show.

Later the girls were treated to a grand tour of the master control room, projection room, video tape room, and photographic library, where they learned about tv equipment and its uses, film editing and processing.

As the day progressed, so did the activity. From the news room, where the visitors were shown the AP and UPI teletypes, AP Photofax machine and were told about the many problems encountered in gathering, preparing copy, film, and still photographs for presentation, they moved to the Travelers Weather Service, which provides live weather roundups, for a capsule lecture on weather forecasting from the meteorological assistant.

Final windup of the trip was a session with station v.p. in charge of sales Irwin Cowper, who explained the sales setup, then a look at the station's billing operation, and a quick examination of the course commercials orders take from reception to airtime.

The end of the day found 10 tired,

but enlightened HRP gals home again, all of them firmly convinced their on-the-job performance would be considerably better for their tour of the television station.



STUDIO-HAPPY Harrington, Righter and Parsons gals (l-r) Terry Carlucci, Natalie Eimer, Pearl Moskowitz, watch WITC-TV's Harold Dorschug work video tape control panel

What has been your most difficult sales

Mel Bartell, president & general manager, WADO, New York, Bartell Broadcasting Corp., New York

One advertiser stands out in my mind because he did everything right from our point of view. First, he came to us for help. Then, there was no quibbling on budget. Finally, he allowed us to plan and carry through the whole promotion without interference. So, we just had to make good.

In 1954 the Milwaukee broker for



A Milwaukee broker for Chicken of the Sea whose sales were down

Chicken of the Sea Tuna faced a severe sales problem in that market. He had good distribution, but his sales were down. Tv's Arthur Godfrey was at his peak and he was selling the competition's product. We put together what we considered the "whole ball of wax"—heavy on the air exposure on our Milwaukee station, WOKY, plus a coordinated merchandising effort that included taping supermarket managers at their stores to do the selling over the air, plus window banners, store displays and other merchandising and sales promotion activity. One year later, a consumer preference report showed that the Bartell "Complete Concept of Selling" plan had given our advertiser a 100% rise in sales.

We believe that the basis for advertising as with all human relationship is "respect." Respect for each advertiser and his individual problems. The goal is the same for all—sales. However, each problem is unique and must be solved in a different manner in order to arrive at the same end result. It is this respect that we have for our advertisers, no matter how large or small, that keeps the door to my office always open.

Again the word "respect" applies to the listening audience as well. WADO is programming for the three major ethnic cultures in New York. Spanish, Italian, and Negro. WADO is catering to these ethnic cultures by programming with dignity and meaning, serving the actual needs of these ethnic communities.

Goal of the Bartell New York flagship, WADO, is to attract a mass audience via intelligent, creative programming, backed by carefully planned, coordinated, and executed merchandising. This insures each and every WADO and Bartell advertiser of a pre-tested format of programming and merchandising which has successfully created consumer demand in all areas of Bartell operations.

James H. Ferguson, Jr., vice pres. for sales WWLP, Springfield Television Corp., Springfield, Mass.

Like many other stations around the country the toughest sales nut for our staff here at WWLP, Springfield, Mass., was not a product whose ad director was against tv for one reason or another, but a department store whose philosophy of advertising was built around the print media and direct mail and whose "show me" attitude was one of the toughest and



Making first sale to a department store common problem

hardest to cope with this side of Missouri.

In our case we tried for five years making pitch after pitch after pitch, with each pitch being a different angle on how tv could do a fine competitive job. The answer was always the same. "No."

Finally our local salesmanager and the sales account executive put to-

gether, after some three months of work, a completely revised and original sales presentation urging at least an experimental campaign on WWLP.

The advertiser finally gave us the go-ahead with a five-minute segment once a day in 1958. This was after working on this one account since March 17, 1953, the day WWLP went on the air.

Following the first six months of the "experiment" there was no further activity or interest on the part of the department store and it looked as though it would be back to the drawing board. However, the factors that had made our presentation finally acceptable—the consumer reaction to tv with eventual successful results—became more and more apparent and the account man for the department store found the advertiser more and more amenable to suggestions for additional television buys. In the fall of 1959 the store completely revised its advertising budget and expanded its tv plans more than we had ever hoped. Today, it is one of our largest over-all advertisers.

I think our sales staff and the personnel working at WWLP benefitted more from this tough sale than anything that has come since. We learned the hard way that you have to offer more than vague promises and blue sky bonanzas in order to convince an advertiser, not that what he has been doing for years is wrong, but that what he can do with additional media will increase his business.

Wm. A. Garden, national sales director, WNDU-TV, South Bend, Indiana

One of the most difficult sales I have made was the alternate week sponsorship of the Bishop Sheen Program to the Garnitz Furniture Company of South Bend, Indiana.

Mr. Garnitz, a member of the Jewish faith, was naturally somewhat apprehensive of what viewer reaction might be to his sponsorship of a Catholic bishop who uses Christian doctrine as a basis for his talks.

problem?

Garnitz has sponsored other programs on television, so it was not a matter of convincing him of the power of television as an advertising medium, nor of the proven audience pulling power of Bishop Sheen.

Mr. Garnitz was quick to sense the value of the *Bishop Sheen Program* as an audience attraction, but had to be convinced the program would improve his corporate image. He in no way wished to jeopardize his store.



Convincing a client that Bishop Sheen's appeal extended to all faiths

In a series of meetings and conversations in which I enlisted the aid of our general manager, Tom Hamilton, we pointed out that, this was in fact, not a religious program. The Bishop's dissertations concerned themselves basically with the problems of modern living, and his sparkling sense of humor, so adroitly interwoven with serious matter, would offend no one, regardless of faith.

After careful consideration and checking with people of different faiths, whose opinions he respected, Mr. Garnitz signed the contract.

In his first commercial minute on his initial show Dick Garnitz said:

"Good evening. I'm Dick Garnitz speaking for Garnitz Furniture. For almost 40 years Garnitz Furniture Company has been the leader in bringing you the first in fashion, quality, and economy for the home. Too, Garnitz Furniture Company has helped to foster understanding and morality regardless of race, color or creed. Regardless of faith, we believe you can enjoy and learn from this distinguished man of God."

Many letters, post cards and phone calls, indicated that Mr. Garnitz had made a wise decision.



LIMELIGHT ... the Fine Music design for discriminating KSDO listeners ...

Attracts and holds early morning and late afternoon audiences who appreciate the finest and show their appreciation with sponsor results ...

KSDO, best Fine Music buy in the booming-buying Southwest ... where advertising is limited timewise, screened tastewise ...



Shirley R. Gordon

Best Fine Radio Buy In The Booming-Buying Southwest

KSDO

Sold nationally by Daren F. McGovern & Co.

San Diego

The Gordon Broadcasting Company
KSDO San Diego AM KBUZ Phoenix AM and FM



STORER BROADCASTING COMPANY
33 Years of Community Service

WHEN DO YOU FREEZE A FORMAT?

The answer is very simple — never!

At least, in 33 years, we have never quite been able to manage it.

Public preference changes too fast and so do each community's needs. That is why every Storer station is locally oriented to the particular community it serves.

Only by knowing community problems from day to day have we been able to help solve them. Only through constant check on listener and viewer preferences have we been able to build loyal, responsive audiences.

Keeping the public informed and entertained, and working for a better community is a day-to-day, often an hour-to-hour, even minute-to-minute job.

We've never found a way to format community service. It's too big...too fluid...too much of a responsibility to be frozen — even for one day.

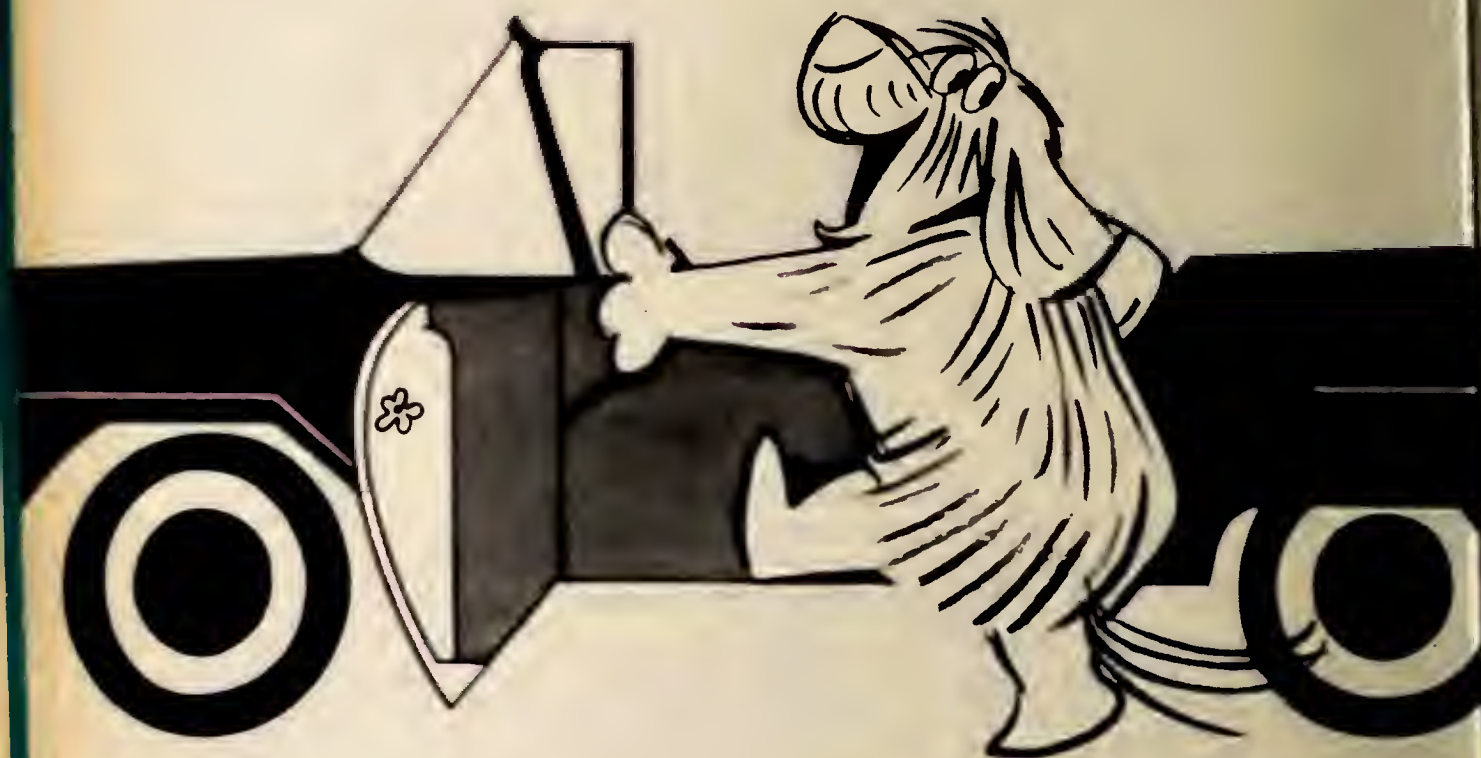
Radio

CLEVELAND—WJW
TOLEDO—WSPD
WHEELING—WWVA
MIAMI—WGBS
LOS ANGELES—KGBS
DETROIT—WJBK
PHILADELPHIA—WIBG

Television

DETROIT—WJBK-TV
CLEVELAND—WJW-TV
MILWAUKEE—WITI-TV
ATLANTA—WAGA-TV
TOLEDO—WSPD-TV

In TV too... FILM does the "impossible"!



"I'VE GOT NEWS FOR YOU" . . .

"Sure, I'm Ford's shaggy dog . . . rated one of the brightest, even if I do say so myself. But, frankly, I'd get nowhere, if I weren't on film. And that, I'm told, goes for thousands of other TV commercials—onimoted and otherwise."

Again, the dog is right. Film, and film alone, does three things for you: (1) gives animation—crisp, exciting; (2) provides the optical effects you've always required for high-polish commercials; (3) assures you the coverage and penetration market ~~absorption requires~~.

For more information, write Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.

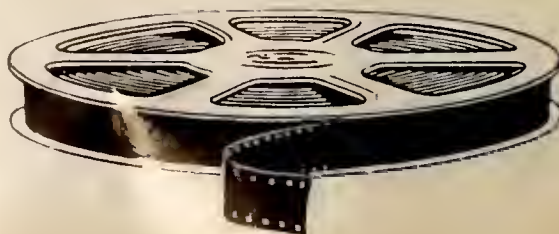
East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santo Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.** Agents for the sole
and distribution of Eastman Professional Motion Picture
Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

ADVERTISER: Ford Motor Car Company
AGENCY: J. Walter Thompson Company
PRODUCER: Playhouse Pictures—Hollywood



SPOT BUYS

TV BUYS

Lever Bros. Co., New York: Campaign for All begins this month in both major and minor markets. Day and night minutes run for nine weeks, five-seven per week per market. Buyer: Don DeCarlo. Agency: Needham, Louis & Brorby, Inc., Chicago.

Colgate-Palmolive Co., New York: Poise, a new deodorant, is being tested in five markets starting this month. Schedules are for eight weeks, night minutes. Buyer: Shel Boden. Agency: Norman, Craig & Kummel, New York.

Pillsbury Co., Minneapolis: Activity continues on its cake mixes, with markets being added this month to the 10 that started in June. Present placements are for 39 weeks using heavy frequencies of day minutes and chainbreaks. Agency: Leo Burnett Co., Chicago.

Mennen Co., Morristown, N. J.: In addition to the campaign set for the men's line reported here last week, a new deodorant for both men and women, Orbit, is getting test schedules in several markets around the country. Introductory runs are for eight weeks, day and night minutes being used. Buyer: Joe Hudack. Agency: Warwick & Legler, New York.

Brown & Williamson Tobacco Co., Louisville: Ziv-UA's *Case of the Dangerous Robin* adventure series has been placed in about 30 top markets for a fall start, five to 10 more probably to be added. Brand allocation (Kool, Viceroy, Life and Belair) has not been made yet. Buyer: Bill Warner. Agency: Ted Bates & Co., New York.

Procter & Gamble Co., Cincinnati: New schedules for Mr. Clean begin this month in a number of markets. Day and fringe night minutes have been bought. Agency: Leo Burnett Co., Chicago.

American Tobacco Co., New York: New campaign for Roi-Tan cigars starts late July in the top markets. Fringe night minutes are being scheduled for 52 weeks, frequencies varying. Buyer: Sandy Gasman. Agency: Lawrence C. Gumbinner Adv. Agency, New York.

RADIO BUYS

G. H. P. Cigar Co., Inc., Sub. of Consolidated Cigar Corp., New York: Going into about 15 top markets this month for El Producto cigars. Traffic and day minutes will run for eight weeks. Buyer: Delores Corbone. Agency: Compton Adv., New York.

Continental Baking Co., Inc., Rye, N. Y.: Using short-term schedules this month in various markets for its Wonder buns and rolls. Day and traffic minute placements are set. Buyer: Perry Seastrom. Agency: Ted Bates & Co., New York.

Potter Drug & Chemical Corp., Medford, Mass.: Planning a fall campaign in 35 top markets to introduce a new medication for acne, Cutatone. Schedules will be placed in the top afternoon d.j. shows, 20-24 per week per market, to reach a teen-age audience. Buyer: Roxanne Gordon. Agency: Kastor, Hilton, Chesley, Clifford & Ather-ton, New York.

"A tremendous job of compilation and editing. I can't think of another source of so much useful information under the same cover."

—POWELL H. ENSIGN
Executive Vice President
Everett-McKinney, New York

"Expect to use it as a 'basic' reference book."

—WARREN C. FITZSIMMONS
Media Research
McCann-Erickson, New York

"... packed with a remarkable supply of vital information."

—RICHARD C. PROCTOR
Richard Proctor Advertising
Montgomery, Alabama

"... invaluable as a up-to-the-minute analysis of the broadcasting field."

—CARL R. JOHNSON
Music Studios, Los Angeles

"I find Air Media Basics a very usable reference on market and market selection and also in presenting the basics on these media to my clients."

—DAVID B. AULT
Account Executive
Grant Advertising, Dallas

"... definite value, not only for reference purposes, but they make a very fine performance chart for new Buyers or Buyers who are really broadcasting and formerly handled Print."

—J. C. LYONS
Weed Radio Corp., New York

"... extremely valuable to a time-buying creative director."

—BILL WOLFF
Radio/TV Director
Advertising Agencies, Inc.
Studio City, California

"We find your publication invaluable ... most useful to the entire staff ... informative ... most practical ..."

—ROY G. DUNLOP
Controller of Programs
Rediffusion Limited
Hong Kong

"tremendous ... by far the best to date. It's loaded with valuable day-to-day information and will be a reference 'must' in our shop during the coming year."

—FRED L. BERNSTEIN
Vice President
FORJOE, New York

"As you predicted, it now occupies the center spot on my desk. It is SRDS, McKittrick, and Broadcasting yearbook all rolled into one."

—JAY MULLEN
Station Manager
WLSV, Welsville, New York, N.H.

"SPONSOR's Air Media Basics is valuable to the timebuyer. It's packed with facts and figures on all phases of broadcast media and is an aid for quick reference to key sectors in marketing."

—JOHN A. BLOMSTROM
Media Director
Campbell-Ewald, New York

"... by far the best working handbook that has been published to date. You are to be commended for putting so much valuable information in the hands of your subscribers."

—LAWRENCE WEBB
Managing Director
SRA, New York

"I wonder if it would be possible for us to obtain two additional copies of AIR MEDIA BASICS? Everybody in this office keeps borrowing mine and I hate to let it out of my office for fear of not getting it back."

—KAY SHELTON
Time Buyer
Compton, San Francisco

"Enjoyed your 13th annual AIR MEDIA BASICS. Expect to use it as a 'basic' reference book."

—WARREN C. FITZSIMMONS
Media Research
McCann-Erickson, New York

"Our... reaction has been 'How did we get along without it up to now!'"

—BARBARA FREEMAN
Timebuyer
Carson/Roberts, Los Angeles

"A needed tool with all the broadcast information compactly compiled in one publication."

—JAMES F. KELLY
Timebuyer
Fletcher, Richards, Calkins & Holden, New York

"... my day-to-day right and guide. I keep it handy for use in presentations... as a general guide and media encyclopedia deluxe."

—ESTHER N. ANDERSON
Timebuyer
MacFarland, Aveyard & Co.
Chicago

"... very useful and easy to use and I assure you I shall make frequent use of it in my daily work."

—BETTY MORGART
Sec'y to Advertising Director
Goodyear Tire & Rubber Co.
Akron

"SPONSOR has done itself proud. This is the most complete compendium of Radio-TV marketing information I have ever seen."

—ROBERT H. TETER
Vice President—Radio
PGW, New York

"Your 13th annual Air Media Basics has arrived and is being put to good use immediately. The up-to-date information on listening and viewing habits is most helpful in planning our 1960 campaign."

—LESTER E. JOHNSON
Aggregate Advertising
Muncie, Ind.

"I would most definitely recommend AIR MEDIA BASICS to all media buyers and account people who are directly or indirectly connected with broadcast media."

—ROBERT F. BRUNO
Media Department
Reach, McClinton, New York

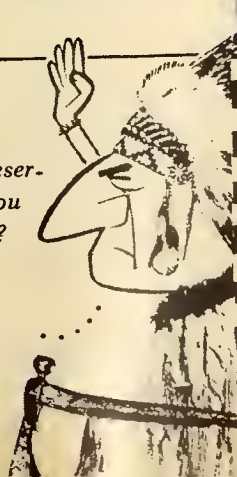
"I like AIR MEDIA BASIC'S time-buying information, especially the up-to-the-minute statistical data on tv and radio trends. An excellent publication for anyone who buys AIR MEDIA."

—ANITA WASSERMAN
Lawrence C. Gumhinner
New York

"... a veritable storehouse of useful information."

—RAOUL KENT
MCA-TV, Film Syndicate Div.
Chicago

"Me got reservation. You got yours?"



When these busy executives need information to make spot-buying decisions, they turn first to SPONSOR'S AIR MEDIA BASICS. When it comes to providing the charts and tables, the statistics and reference data about all phases of the broadcast industry, they know that AIR MEDIA BASICS is in a class by itself!

- They know that AIR MEDIA BASICS' key sections supply the tools timebuyers need to make decisions with a minimum of time and effort. These key sections are:
TIMEBUYING BASICS
RADIO BASICS
TV BASICS
FILM & TAPE BASICS
- Important features include a complete county-by-county TV set count, a directory of AM, FM and TV stations and their representatives—by market, and a new directory of timebuyers of the U.S.
- It's no wonder AIR MEDIA BASICS wins praise from The INFLUENTIAL 2,000—the timebuyers and others who do the big spot buying.
- That's why your ad belongs in SPONSOR'S 14th AIR MEDIA BASICS. It assures call letter recognition for your station—recognition at that important moment of decision!

THE BROADCAST INDUSTRY'S MOST COMPREHENSIVE AND PRACTICAL WORKING TOOL FOR AGENCIES AND ADVERTISERS!

SPONSOR

THE WEEKLY MAGAZINE
RADIO / TV ADVERTISERS USE
40 E. 49th St. MU 8-2772 New York 17

Sponsor, 40 E. 49th Street, New York 17, N.Y.

Reserve _____ page(s) in SPONSOR'S 14th Annual AIR MEDIA BASICS. My position preference is:

- | | |
|--|---|
| <input type="checkbox"/> TIMEBUYING BASICS | <input type="checkbox"/> RADIO BASICS |
| <input type="checkbox"/> TV BASICS | <input type="checkbox"/> FILM AND TAPE BASICS |

SIGNED _____ FIRM _____

REGULAR RATES APPLY

• Contract Advertisers pay their regular earned discount rates.

TV RESULTS

FOREIGN CARS

SPONSOR: Loftus Motor Co.

AGENCY: Direct

Capsule case history: "The most successful promotion I ever ran," said Harold Loftus, owner-manager of Loftus Motor Co. of Scranton, Pa., after his campaign in this area. "The success can only be attributed to WDAU-TV." The campaign centered on the Goggomobil, introduced earlier this year and considered by most dealers as lacking consumer appeal and unsaleable. Loftus decided upon a spot campaign on WDAU-TV to promote the Goggomobil, and purchased a saturation schedule of 10- and 20-second announcements to run for seven days. The slide with voice over spots stressed the low price (\$795) and the excellent gas mileage (60 mpg) of the Goggomobil. Within the first few days of the campaign, a total of 42 cars was sold to the WDAU-TV viewers. Other sales were made after the campaign, as a direct result of the advertising. In addition, many foreign car dealers in Pennsylvania contacted Loftus through the spots and he sold them 172 cars.

WDAU-TV, Scranton-Wilkes Barre

Announcements

BANKS

SPONSOR: St. Joseph's Bank & Trust Co.

AGENCY: Direct

Capsule case history: The St. Joseph's Bank & Trust Co. of South Bend, Indiana, has found what it terms to be a "natural" tv program for its purposes. It needed a program that would give its employees an opportunity to help promote the bank more effectively, and found *Manhunt*, on WNDU, was the answer. The show has the highest rating for its time period - a 31.8—from 9:30 to 10 p.m. Thursday nights. Fred J. Helman, president of the bank, said: "WNDU's *Manhunt* has certainly been a most successful vehicle for the type of advertising we're trying to do. It has stimulated tremendous employee effort, and we have received a great deal of comment about the show and our commercials. We feel that we're getting across a good, solid image of what our bank represents." WNDU-TV's general manager, Tom Hamilton, pointed out that many local advertisers and interested in the "institutional image" and find the answer of off-beat syndicated films with high ratings.

WNDU-TV, South Bend

Program

CEREALS

SPONSOR: Kellogg Co.

Agency: Leo Burnett C

Capsule case history: Bob Simpson, the local Norfolk sales manager for the Kellogg Co., working with Mik Schaffer, merchandising and promotion director of WAVY TV, set up a special merchandising campaign to supplement an extensive tv spot schedule on that station. The schedule consisted of sponsorship of three local kid shows: *Quick Draw McGraw*, Mondays, 5-5:30 p.m.; *Woody Woodpecker*, Tuesdays, 5-5:30 p.m.; and *Huckleberry Hound*, Thursdays 5-5:30 p.m. Result: WAVY's efforts secured a major breakthrough for distribution of Kellogg's cereals in the local Belo Chain Stores, one of the largest chains in the area. "We have had the best sales increase in the Norfolk market in many years," Simpson told WAVY. In a letter to Mike Schaffer, C. P. Davidson, division sales manager for Kellogg, wrote: "Business in the Norfolk market certainly shows the extra sales help we've been getting is definitely paying off. We hope to increase our programming on WAVY."

WAVY-TV, Norfolk

Programs

FOOD PACKERS

SPONSOR: Ventre Packing Co.

AGENCY: Osborn & Probst Adv.

Capsule case history: The Ventre Packaging Co. of Syracuse, manufacturers of Enrico's food products, found that new products were forcing their way into the Albany-Troy-Schenectady market and endangering a tremendous 90% distribution figure for its spaghetti sauce. Pressure was brought to bear by local distributors on both the manufacturer and its agency, Osborn & Probst of Syracuse. Ventre decided to sign a 52-week contract for the syndicated film *Target*, hosted by Adolph Menjou, and placed it on WAST, Albany, in the 10:30 p.m. slot. Results for Ventre Packaging after more than 40 weeks on the air in this market: a 23.3 Nielsen with a 44% share of the audience. This was 12% higher than the closest competitor. In terms of sales for Ventre, the show considerably strengthened its distribution pattern, returning the spaghetti sauce to the original 90% figure, and sales increased 25% since *Target* went on the air. Ventre plans on using the show for an indefinite period.

WAST, Albany

Programs



DEMON LEMON

(Cup runneth over dept.)

Employees of WMAL-TV and affiliate WSVA-TV are on their annual picnic. Three salesmen chance together at a nearly empty, lidless lemonade barrel in which twelve cupfulls remain. There are only two containers; one holds three cups, the other five. How can an equal apportionment be made? (No fair sending them to a tavern for other measures. They may drink from either container at any time. Omit considerations of sanitation; only their enthusiasm for sponsors and spiked lemonade is contagious.)

Win big! Each correct solution gets its sender a cup of lemonade next time we see him, a copy of Dudeney's "Amusements in Mathematics," (published by Dover Publications, Inc., N. Y. C.) by return mail, and a refreshing look at Channel Seven's significant place in our significant market.

wmal^{abc}-tv

Channel 7, Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

Affiliated with WMAL and WMAL-FM, Washington, D.C.; WSVA-TV and WSVA, Harrisonburg, Va.

"Frankly,
I
didn't know
we were
that
good!"

TOP DIAL LING
KFMB-TV SAN DIEGO
WINS SYLVANIA AWARD
National Honors Go To Local
"Zoorama" Series —
Produced "live" at S. D. Zoo

"Zoorama" Channel 8's weekly televised excursion in the San Diego Zoo, has captured top honors in one of the video industry's more important awards ceremonies. The program was selected as the outstanding children's series in the Sylvania Television Awards for 1959. The awards were announced today in New York.


The prize was made in recognition of the co-operative efforts of the station and the zoo staff in bringing to TV each Sunday afternoon a feature on the nationally famous Balboa Park animal display.

The award was based upon one of the shows which covered shots of the last year's season from the zoo's section. Hower, which re-va-

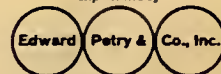
Oliver's knowledge of the Zoo comes in handy when a minor crisis develops during the program, as they're bound to in a zoo program. Until just recently, the weather has been co-operative. Even on rainy Sundays, "Zoorama" has been able to go ahead with a planned show. "We had to make a last-minute switch two weeks ago because we had planned to do a bird show, and they're not at the best when wet," Hower said. "Luckily though, there's always the snake house, which Oliver knows well."

Although he directed the prize-winning effort, Hower doesn't normally call the regular man-in-charge was Lo Reese. Cur-

The Sylvania judging committee headed by Deems included an author

KFMB  TV
SAN DIEGO

Represented by



The Original Station Representative



A TRANSCONTINENT STATION

CHANNEL 8

WASHINGTON WEEK

11 JULY 1960

Copyright 1960

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PUBLICATIONS INC.

The unexpected August return of Congress leaves some broadcasting matters up in the air: closing days of the regular session settled others.

The FCC got money from Congress for monitoring broadcasting stations and for probing complaints against them. Not the \$300,000 it asked, but \$150,000. However, it also secured solid "legislative history."

Lawmakers hashed over in debate the uses to which the money is to be put, an important point to those who want a stronger regulatory hand over broadcasting.

Among matters still unsettled:

- The bill to lift Sec. 315 entirely with respect to candidates for president and vice president, but only for 1960.
- The push for network regulation, which would have died a natural death, if Congress had adjourned on schedule.
- Power for the FCC to fine stations up to \$1,000 per day and to suspend licenses up to 10 days for rules violations.

The FCC was petitioned by Chronicle Publishing Company to turn thumbs down on the whole complicated series of station sales and trades between RKO General and NBC, plus NBC purchase of KTVU, San Francisco.

More importantly, the operators of KRON-TV in San Francisco launched a treble damage antitrust suit against NBC in that city.

The Justice Department has advised a Philadelphia court that it finds no fault with the many transactions. The FCC had no reason to turn them down. However, **the antitrust suit changes the complexion of things.** This takes the matter away from government agency jurisdiction as to the specific charges.

The court was told that NBC habitually violates antitrust laws, and all of its licenses should be voided. In the case in question, KRON alleges that NBC used its power as a network to force the series of sales and trades, and that KRON was, itself, faced with the choice of selling or losing its NBC affiliation.

The FCC may still approve the various transfers involved, but a court decision adverse to NBC could force reappraisal. Such a decision could also be a damaging precedent for other multiple owners.

Broadcasters will now have a chance to testify against FCC power to fine and suspend licenses for rules violations: no sooner had the extra session announcement been made than hearings were set for August.

There is a strong possibility that these provisions will be dropped from the bill. The final measure would then still contain the reversal of the FCC's strict interpretation of the sponsorship identification Sec. 317, and criminal penalties for payola and plugola activities by station personnel.

The Senate accepted House amendments and thereby finally cleared bills to permit the FCC to license the vhf booster stations which are now operating illegally, and to permit federal regulatory commissioners to be fired for misdeeds.

The latter bill would also permit FCC commissioners to serve beyond the ends of their terms, until their successors are qualified, up until the end of the next Congressional session after expiration.

FILM-SCOPE

11 JULY 1960

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At midyear it's important to take a breather to ask which way syndication is heading and what's to be expected in the second half of 1960-61 season.

Take a look at these happenings of the past six months and you'll have a clear hint of what may lie ahead from now to the end of the year.

These are the more significant areas and what's new in them:

- **New spenders:** Tobacco and automotive money was especially important from Studebaker in several shows and Consolidated Cigar in Ziv-UA's Home Run Derby.

- **New programing:** Comedy and animation are back in strength. Look for comedy twists in syndicated shows plus the biggest wave to date of new children's shows using animation. (Another possibility: **watch for more animated shows for adults.**)

- **Exits:** Major spenders leaving syndication were Continental Baking from national spot Annie Oakley, Amoco from U. S. Border Patrol regional.

- **Offbeat shows:** Unusual shows like NTA's Play of the Week, Screen Gems' Medicine 1960, and CBS Films' Robert Herridge Theatre—all capitalizing on tape production techniques—formed a major public affairs station programing trend.

- **Reorganizations:** The Ziv-UA merger was finalized and ATV became the owner of ITC.

- **Station syndication:** WPIX, New York, KTTV, Los Angeles, and WGN-TV, Chicago, were among the stations breaking in as important program producers and distributors in their own right.

- **National spot:** Budweiser virtually became a national spot instead of a regional advertiser in its mammoth buy of NTA's Third Man.

- **Feature films:** More than a thousand post-'48 pictures went on the market but the convulsion they were supposed to cause never took place.

- **Hollywood majors:** Paramount Television Productions, in the wake of Warner Bros., 20th Century-Fox, Columbia, Disney, MGM, and UA, made its bid for entrance into the circle of tv film suppliers.

- **Sports:** Programing and sales interest in syndicated sports reached an all-time high with Home Run Derby, All Star Golf, and others.

- **Foreign production:** ITC's deal with 20th Century-Fox for programs was a concession that foreign sources haven't met network film needs.

Kellogg's will put UPA's new Mr. Magoo series in its national spot markets in the fall, replacing Woody Woodpecker.

Incidentally, new faces at the UPA organization are Henry G. Saperstein and Peter DeMet, who both acquired large holdings this week; Saperstein becomes president and DeMet becomes chairman of the board.

Saperstein's Dick Tracy series will be made at UPA, and UPA is also shooting Mr. Magoo commercials for GE and others.

The Saperstein-DeMet investment in UPA was through LaSalle National Bank of Chicago.

WGN-TV, Chicago, is moving ahead to syndicate the 1960 Notre Dame football games on video tape for day-after telecast.

Last year the games were seen in 60 cities but this season the line-up is expected to exceed 100 stations.

WCBS-TV, New York, landed three big ones as summer participators in CBS Film's Robert Herridge Theatre: General Foods, P&G, and Colgate-Palmolive.

The respective brands are Yuban, Duz and Palmolive.

The station, which used to produce such a show locally for around \$1,500 a week, paid an estimated \$2,800 a week for it in syndication, but its tape production budget is now ten times higher: \$15,000.

There's roughly \$8,000 weekly profit for the station: Three minute announcements go for \$10,800.

The participators are getting two things out of the show: (1) A chance to buy night-time minutes on WCBS-TV, and (2) association with a show already known in the area and which earned a special critical reputation.

The Westcoast Publicists Association Local 818 is trying to put pressure on the eight network film shows handled by non-union press agents at Y&R.

Chief weapon: The possibility of an AFL-CIO boycott against Simoniz, Goodyear, P. Lorillard, Remington Rand, Johnson & Johnson, Bristol-Myers, and Kaiser.

The paradox is that westcoast press agents have for a long time been all unionized, while eastcoast publicity men of the agencies, networks and syndicators, often working on the same shows, have never been union members.

Six Ziv-UA sales executives were elevated and some table of organization changes were made this week.

Edward J. Broman became Chicago v.p. (For other promotions, see FILM NEWS WRAP-UP, p. 66.)

CBS Films and S. W. Caldwell Ltd. scored one of their biggest selling months in Canada this June.

Four shows were sold to CBC in English, two in French, and six shows were sold for selective (syndicated) programing.

They are: to CBC: Have Gun, Will Travel (Lever & Whitehall); Wanted Dead or Alive (P&G); I Love Lucy (P&G), and Twilight Zone (unsold); to French network: Air Power and Champion; in selective programing: Gunsmoke (Remington Rand and Javex), Honey-mooners, Annie Oakley, Mama, Richard Diamond, and Trackdown.

COMMERCIALS

The major trend in the commercials field during the first six months of 1960 was a move away from diversification and back toward specialization.

If 1959 was marked by mergers and a mass migration of major film producers into tape, then 1960 so far has seen the reverse: film producers have completed an exodus out of tape and merger tendencies are over.

Two film majors, Elliot, Unger & Elliot, and Filmways, got out of tape—although for different reasons in each case. The EUE staff was too film-oriented to operate economically in tape, and Filmways didn't get rolling at all in deliveries of tape commercials.

A third commercials major, MPO, which was at one time a candidate for affiliation with Screen Gems, decided this year it didn't need a parent company and that it would raise \$1.5 million via a stock issue.

Investing in tape equipment and acquiring a share of the tape commercials market—two motives which drove film producers to seek mergers and affiliations with other companies—no longer apply and the spate of mergers is apparently over.

Note that the recent Robert Lawrence-RKO affiliation solved the tape problem neatly: going tape-equipped stations came into the family, not money with which to pioneer in tape.

SPONSOR HEARS

11 JULY 1960

Copyright 1960

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PUBLICATIONS INC.

McCann-Erickson, Inc., this time bypassed the profit-sharing fund in divvying up the profits and instead (1) upped the value of the stock, (2) paid off part of its funded indebtedness and (3) retained the balance in the working treasury.

The increase of about \$4 a share puts the stock value at around \$30. The indebtedness: a bank loan of \$750,000 a year over three years, which has a year to go.

'Tis speculated that the stock buildup may have something to do with a plan to diversify in tangible asset areas and put out a stock issue for the public.

NBC TV has tightened its control over programing to the point where it won't buy a series from a producer unless it has authority over everything.

This includes every phase of the scripting, selection of stars and production.

Here are the benefits that accrue to a newly named v.p. at Y&R New York:

He gets (1) a tweed carpet instead of a plain colored rug, (2) Larmon green leather furniture instead of Larmon green wood furniture, (3) a caraffe and two glasses, (4) a month's vacation and (5) lesser scrutiny of his expense account.

Put down Niles Trammell, former NBC chief and now WCKT, Miami, president, as probably the longest seller of air media: he started at it in 1927.

Practically all of his contemporaries have retired, but Trammell can be found periodically making the rounds of the New York agencies, telling the story of his station and market to the younger generation of timebuyers as well as the old.

Among the pioneers Trammell rated as radio's No. 1 salesman.

Nielsen interposes a demurrer re the 27 June SPONSOR HEARS crack on how it varies from ARB on the percentage of stations the average home reaches.

Noted Nielsen: there are two distinct definitions of viewability its service offers; namely, the stations that the average home can view vs. the stations it can and does view.

That tug-of-war between NBC TV and ABC TV over who's got Queen for a Day isn't the first time that a thing of this kind has happened.

Back in the 1930's NBC thought it had the rights to the Madison Square Garden wrapped up in perpetuity but Mutual snagged them away from under NBC's nose.

NBC counterclaimed but Mutual had the sponsor, Gillette, on its side, and the rights' owner, the late Mike Jacobs, wasn't the one to scorn a bird in hand and he stuck along with Mutual. There the fights remained for several years.

When you read about one of the top rung agencies losing an account of major dimensions—like Shell Oil—there's an interesting angle to consider.

The defection may not cause more than a ripple in the home office but it could have important consequences for the branch offices.

ROBERT McLEAN
IS THE
PACESETTER
IN ICE SKATING

He covered 50 yards in 5 seconds!



wsai

IS CINCINNATI'S
PACESETTER
RADIO STATION

WSAI offers Cincinnati's most comprehensive drug and cosmetic merchandising plan . . . guaranteed display in 42 high-traffic drug stores, plus counter cards and window streamers. Your product as the WSAI Special of the Week insures sales response from the thousands of shoppers who make WSAI a daily listening habit. In Merchandising . . . in Programming . . . in Productivity . . . WSAI is Cincinnati's **PACESETTER** Radio Station.

Represented Nationally by GILL-PERNA New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta
THE CONSOLIDATED SUN RAY STATIONS WSAI - Cincinnati; WPEN - Philadelphia; WALT - Tampa

NEWS & IDEA WRAP-UP

BE-BARRELED TWOSOME, advertising 'All I Have on is the new WYAM,' distributed candy kisses, theater passes and generated goodwill in downtown Birmingham recently, to celebrate and promote the station as Birmingham's first 100% country and western music radio outlet



BREAKFAST, arranged by SPONSOR for a regional CBS promotion managers' meeting in Atlanta, grouped (l-r) Burt Toppan, WTVJ, Miami; Ken Tredwell and John Dillon, WBTV, Charlotte



ADVERTISERS

A lot of that toy spot tv business may be jeopardized as a result of a citation last week by the FTC.

Named for alleged giving and receiving of unlawful allowances and payments for advertising was an association of toy wholesalers and seven toy manufacturers.

Specifically noted in the complaint was the payment of money for advertising on tv programs.

Among the manufacturers named were Ideal Toy, Parker Bros., American Machine & Foundry and the Transogram Co.

Campaign:

- **Prince Macaroni** has scheduled the largest New England spot campaign in radio history. Stations carrying Prince schedules will air a commercial every 15 minutes, during the 18-hour broadcasting day, for a total of 2,235 announcements weekly.



35TH ANNIVERSARY inspired showing photo of 35-year-old WCSH, Portland, Me., control room, transmitter with James Nicholson, first commercially licensed broadcaster



HAPPILY BURIED under mail received from radio campaign on nine Iowa stations are Rosemary Gohring of Truppe LaGrave and Reynolds, Des Moines; client Dan Murphy

These are in addition to five-minute local news broadcasts. Markets carrying the campaign: Boston, Hartford, New Haven, Portland, and Providence.

Thisa 'n' data: Bell & Howell, sponsor of the *CBS Reports* program "Who Speaks for the South?" to date has received 456 letters (only 14 unfavorable) about its 27 May telecast. Officials of the camera company had been warned that sponsorship of that program may result in boycotts, decreased sales, etc. Now a month later, the company reports, none of these predictions materialized . . . A joint promotion by Aluminum Co. of America and Montgomery Ward will introduce the new Ward Tru-Cold line refrigerator on Alcoa's 19 July network tv show (NBC TV) . . . The Florida Citrus Commission (B&B) will spend \$4,080,000 on media advertising for the next fiscal year . . . Philip Morris estimates its 1960 sales at over \$500 million, approximately \$40 million more than last year.

Company acquisition: Pillsbury Co. has purchased the Tidy House Products Co., Shenandoah, Iowa. The move marks Pillsbury's first venture into the non-food grocery products field. Management of Tidy House will be unchanged, with J. Cy Rapp, president of the Tidy House becoming general manager of the new Pillsbury division.

Strictly personnel: Recent elections at American Home Products: William F. Laporte, to president; Herbert E. Carnes, to board vice chairman; H. W. Blades, to executive v.p. and director; and Kenneth A. Bonham to executive v.p. . . . Sidney Wallach, to advertising manager of North American operations at Massey-Ferguson Ltd., Toronto . . . Raymond H. Schmidt, to advertising manager at Wallace Silversmiths, a Hamilton subsidiary, and Melvin J. Evans, named manager of advertising operations for the parent company . . . James A. Gordon, to assistant advertising manager at H. J. Heinz Co.

AGENCIES

McCann-Erickson and DFS apparently weren't going to let Bates get away with having the only cigarette account sponsoring the conventions and the elections.

Bates delivered Brown & Williamson to NBC TV and McCann and DFS came back with Liggett & Myers as the sponsor of these events on Mutual at a package price of \$150,000.

What L&M is getting: 1,186 participations, or 936 commercial minutes, from 5 July to 1 January, involving the conventions, the campaigns, the World Today news, election returns and whatnot.

NBC Radio couldn't take a cigarette as sponsor of the conventions because of the B&W tieup on NBC TV and this week was without a dollar's commitments for the Chicago and L.A. coverage. It offered a sixth for \$90,000. NBC Radio affiliates will coop half the 66 convention hours.

Agency appointments: Swift &

BEAST MEETS MAN as Robert Hyland (c), CBS-gen. mgr. KMOX (St. Louis), toys with elephant's ear following show for visiting CBS radio spot salesmen. Below (l-r): zoo attendant; spot salesmen John Francis, Bob Price; zoo director George Vierheller



'BIG RED,' KSTT, Davenport, Ia., marathon, staged by station's 'Fat' Pat Patterson (seated) from a mobile news unit, finds Patterson unperturbed by rain as he sits through haircut



A LAFFING MATTER! Clellan Card, better known as 'Axel' on WCCO-TV, Minneapolis, broadcasts each day from his Tree House set in Excelsior Amusement Park. The park honored Card by using his name on their new Laff House, which promises to be a big ticket seller

"ARB"-OMETER SAYS ROCHESTER'S CHANNEL 10 NEW YORK CLIMATE *Better Than Ever!*

ARB REPORT
Rochester Metropolitan Area
March, 1960
(4 weeks average)

The nice thing about our "climate," here at CHANNEL 10, Rochester, N. Y., is that it gets better all the time! Year after year, the surveys agree that we offer the best buy in Rochester TV!

56.7% **OVER-ALL**
SHARE OF AUDIENCE

18 of the top **20** favorite
TV programs in Rochester

and of 1/4 hours delivering
more than 60,000 homes:

CH. 10 has

Sta. B has

93

37

CHANNEL 10

(WVET-TV • WHEC-TV)

EVERETT-MCKINNEY, INC. • THE BOLLING CO. INC.

Co.'s canned meats to DFS from McCann-Erickson, billing \$250,000 . . . New York World's Fair 1964-65 Corporation to JWT . . . National Guard, billing \$400,000, renewed with Fletcher Richards, Calkins & Holden . . . Shockley Transistor, Palo Alto, to Chambers Wiswell Shattuck Clifford & McMillan, Boston.

Merger: Grey Advertising and L. H. Hartman Co., with joint billings of \$50.5 million.

Expanding: McCann-Marschalk will open a Boston office located at 200 Berkeley Street. The new facility will be in addition to the separate Boston office of McCann-Erickson, the parent company. Paul N. Swatfield will be manager of the office.

Change of name: McCann-Erickson's Cleveland office to McCann-Marschalk Co., a newly created division of McCann-Erickson, Inc.

Consolidation: Tatham-Laird, Chicago, has merged its radio-tv commercial production and copy departments. The combined department is under the direction of Jerry Birn.

Admen on the move: Patrick Dolan, BBDO International president, elected to board . . . Roger A. Purdon, to creative director of McCann-Erickson, N. Y. . . Stuart E. Hample and W. S. Mowat, to v.p.'s at BBDO . . . James R. Frankenberg to Fletcher Richards, Calkins & Holden as v.p. and account supervisor . . . Norton Weber, to v.p. at EWRR, Pittsburgh . . . Anthony C. DePierro to v.p. in charge of media, Geyer, Morey, Madden & Ballard.

FILM

A significant legal action taken this week may have wide importance in removing obstacles from tv sale of motion pictures:

A U. S. government complaint was dismissed which had questioned the legality of Screen Gems' acquisition of 600 Universal Pictures features for tv sale in 1957.

The dismissal took place under Judge William C. Herlands. U. S. District Court, Southern District of N. Y.

It was ruled that the acquisition

was **neither a price-fixing move nor** did it substantially lessen competition.

Since April 1958 the court had restrained Screen Gems to a release of no more than 50 of the features per year.

An irony of the court ruling is that it clears the way for feature film sales at a time when the market for such product is at an all-time low.

Sales: *Romper Room* (live syndication) will be produced in Spanish on WAPA-TV, San Juan, starting in September; another foreign language production of the program already began in French . . . Rhinegold Beer renewed MCA's *State Trooper* on WNBC-TV, New York; other recent renewals include *Falstaff*, Schmidt, Carling's, Kroger, and R. J. Reynolds . . . Neese Sausage Co. and Dixie Crystal Sugars purchased *Sea Hunt* on WSOC-TV . . . NTA's *Assignment: Underwater* to WNEW-TV, New York; WTTG, Washington; WBZ-TV, Boston . . . Cinema-Vue's *Pathe Milestones of the Century* to KCOP, Los Angeles; KPTV, Portland; KIRO-TV, Seattle; WFIL-TV, Philadelphia; WBNF-TV, Binghamton; WLYH-TV, Lebanon; WFBG-TV, Altoona; WNHC-TV, New Haven; KFRE-TV, Fresno; and KPLR, St. Louis; also *Mickey Rooney* to WABC-TV, New York; KPLR, St. Louis; WCKT, Miami, and stations in Sydney, Melbourne, Adelaide, and Brisbane.

Video tape notes: Ampex Australia, Pty., Ltd. has been formed with Edmund J. Aleks as managing director. The new unit becomes a subsidiary of Ampex International S. A. of Fribourg, Switzerland . . . Frank Gonzalez, Jr., has been named southwest regional sales manager and Gerald G. (Jerry) Rester has been named eastern regional sales manager of Ampex video products division.

More sales: UAA's *Mel-O-Toons* to WGN-TV, Chicago; WBZ-TV, Bos-

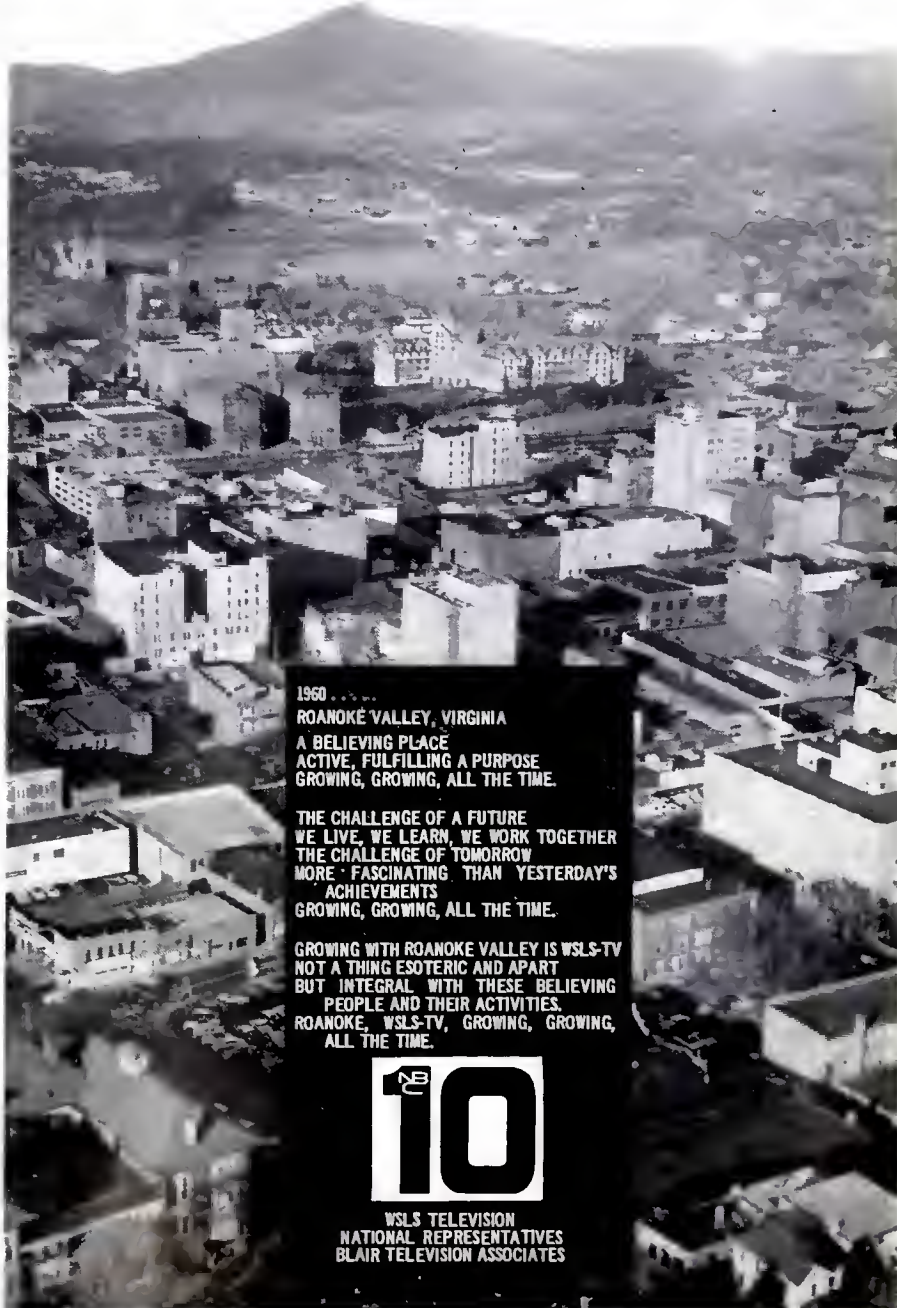
ton; WFIL-TV, Philadelphia; WNHC-TV, New Haven; KPRC-TV, Houston; KTVK, Phoenix; WTVT, Tampa; KGMB, Honolulu; KLAS-TV, Las Vegas; WWLP-TV, Springfield; WFGB-TV, Altoona; KFRE-TV, Fresno; WBNF-TV, Binghamton, and WLYH-TV, Lebanon.

Ziv-UA promotions: Six Ziv-UA executives receiving promotions are: Edward J. Broman, Chicago v.p.; Ray McGuire, manager of regional sales, New York office; Bob Brogdon, syndication sales manager, New

York; Jack Puter, south central division sales manager; Robert Reis, sales manager of new north central division, Chicago; and Mike Kiveman, midcentral sales manager, Cincinnati.

Commercials: John Savage, former head of Crest Productions, appointed motion picture production director of Roger Wade, New York . . . Venice prize winners include Olin Mathieson packaging (D'Arcy), a first prize; Venice Cup to producer Playhouse Pictures for six best en-

*growing, growing . . .
all the time !*



1960 . . .
ROANOKE VALLEY, VIRGINIA
A BELIEVING PLACE
ACTIVE, FULFILLING A PURPOSE
GROWING, GROWING, ALL THE TIME.

THE CHALLENGE OF A FUTURE
WE LIVE, WE LEARN, WE WORK TOGETHER
THE CHALLENGE OF TOMORROW
MORE FASCINATING THAN YESTERDAY'S
ACHIEVEMENTS
GROWING, GROWING, ALL THE TIME.

GROWING WITH ROANOKE VALLEY IS WSLS-TV
NOT A THING ESOTERIC AND APART
BUT INTEGRAL WITH THESE BELIEVING
PEOPLE AND THEIR ACTIVITIES.
ROANOKE, WSLS-TV, GROWING, GROWING,
ALL THE TIME.

10
WSLS TELEVISION
NATIONAL REPRESENTATIVES
BLAIR TELEVISION ASSOCIATES

**NOW
ON TV** see
pages

16 and 17

tries . . . Playhouse Pictures won three of five first prizes in the Advertising Association of the West 1960 All-Western TV Competition.

Strictly personnel: Henry S. White to national sales manager of Screen Gems; for three years program procurement director, he was previously advertising and promotion director . . . Bill Ashworth to UAA's eastern sales division; he was formerly with UAA's national sales division . . . William Russell will direct 10 episodes of Screen Gems'

Dennis the Menace . . . **Walter J. Kaufman** named assistant to the president and **Marilyn Gold** named publicity and advertising director, both at Flamingo Films.

Trade note: Paul Pairan is a man who believes in what he sells—advertising. The **Paul Pairan Advertising Agency** recently placed an order for itself selling its services on *Play of the Week* on KOA-TV, Denver.

Feature film: Flamingo has acquired a group of 52 post-1953 fea-

ture films, all from foreign producers, the *Imperial Package*.

Free film: Association Films has released 26 half-hours of a public affairs series, *Your Neighbor—The World*.

NETWORKS

ABC TV on practically the eve of the opening of the Democratic convention found a batch of money for that and the Republican event.

The quick sale included DuPont's auto anti-freeze products (BBDO), Mutual of Omaha (Bozell & Jacobs) and AVCO (B&B).

A sixth of the coverage hours was turned back to the stations.

The American League Football games on ABC TV this fall are now sold out.

Colgate and Shick Eversharp (both B&B) split the last available quarter between them at a consolidated cost of \$78,000.

Others sharing the AFL games: General Cigar, Sinclair Oil, Pabst-Blatz.

Network tv sales and renewals: Purex will sponsor *Those Ragtime Years*, a Project 20 production, to be aired on NBC TV in October . . . Union Carbide will participate in *Laramie* and *Dan Raven* on NBC TV this fall . . . Equitable Life Assurance Society has renewed for *Our American Heritage* on NBC TV—three one-hour and four half-hour programs.

Network radio sale: Purolator Oil and Air Filters has purchased 16 weeks of NBC Radio's Monitor—the spots will run through 16 October.

Programing notes: NBC Radio's *Monitor* will be extended on Friday nights during the summer—show will be broadcast from 8:05 to 10:45 p.m. EDT . . . *Queen for a Day* will move to ABC TV next year, scheduled for the 12:30 p.m. slot.

New radio affiliates: ABC Radio: WMNI, Columbus; KMED, Medford, Ore.; WREA, East Palatka, Fla.; WALF, Walterboro, S. C.; and

in
MINNEAPOLIS
ST. PAUL

2nd *

DIAL
10 OR 100

WPBC ADULT
RADIO

Adventures
in
Better
Listening

* Average 1/4 hour share of audience—six a.m. to six p.m.
Monday through Friday—March-April NSI, Metro area

William V. Stewart,
WPBC President

Broadcast Time Sales
National Representatives

WBRC, Birmingham, Ala. Re-affiliated is WKVA, Lewistown, Pa. . . . **Keystone Broadcasting:** KBRI, Brinkley, Ark.; KBHC, Nashville, Ark.; KHSJ, Hemet, Calif.; KGEK, Sterling, Colo.; WQXQ, Daytona Beach; WSRA, Milton, Fla.; WKLE, Washington, Ga.; KYME, Boise; WMIC, St. Helen, Mich.; KEYL, Long Prairie, Minn.; WXTN, Lexington, Miss.; KTNC, Falls City, Neb.; WBMT, Black Mountain, N.C.; WCNF, Weldon, N.C.; KEYD, Oakes, N. D.; WWCH, Clarion, Pa.; WCAY, Cayce/Columbia, S. C.; WLII, Shelbyville, Tenn.; KARI, Blaine, Wash.; WCLG, Morgantown, W. Va.

Network personnel notes: Malcolm B. Laing, to NBC as regional manager, station relations . . . John Brookman resigned as sales and promotion assistant, NBC TV net sales, Chicago . . . Hugh F. Del Regno, has been named director of business affairs, NBC o&o's and Spot Sales.

RADIO STATIONS

BBDO's study on the current dimensions of radio and various techniques for using it has been completed.

The question now to be resolved: in what form is the study to be turned out? Indications are that the study will be available for the agency's accountmen and others by 1 August.

The material is far more comprehensive than the BBDO radio study of 1956.

Keystone has entered the fm station package field.

The basic rate: \$146.80 per minute gross on 47 stations.

The selling subsidiary: Fm Broadcasting System, Inc.

Pulse reports that out-of-home listening during the past winter was higher than any winter previously studied.

Some highlights of the study:

- An average of 4.6% of all U.S. radio families listened to radios other than at home between 6 a.m. and midnight;

- This January-April figure (4.6%) is only 8% below the average for out-of-home listening for the

peak July-August period which came to 5%;

- The cities with the highest level of out-of-home listening were New York and Kansas City. They reached 5.4% each.

Ideas at work:

- **Stick 'em up:** D.j.'s at WCKR, Miami, had a bang-up time when they were visited by Hugh O'Brian, tv's *Wyatt Earp*. After getting a few pointers from the cowboy, the record spinners went into competition. The idea: youngsters competed for trophies and transistor radios by trying to "outdraw" the gun-slinging radio men.

- **Literati:** WEAV-AM-FM, Plattsburgh, N. Y., challenged the minds and pens of school boys in a contest run in conjunction with the Hall of Fame baseball game it aired. The idea: participants were to compose an essay telling which major league player they would elect to the Hall of Fame. Winner was treated to a full day of festivities at Coopers-town and a ticket to the game.

- **Low flying:** KOIL, Omaha, to celebrate its 35th anniversary, readying an air drop. 30,000 Hawaiian necklaces will be dropped from a low flying plane and each will carry a prize winning ticket. The finder may win a tv set, radio, record album, or many other items.

- **Popular principal:** K-BOX, Dallas, received more than 100,000 entries in its "Principal of the Year" contest. The idea: Dallasites were to vote for their favorite school principal in the city.

- **Question of the day:** WSB, Atlanta, has inaugurated, for the third season, its summer promotion, "Pop-Calls." The idea: Guests are selected at random, from the "Pop-Call" car, asked the question-for-the-day, and receive a bag of groceries for their answer.

- **Key to the kingdom:** WINS, N. Y., is giving away a one-year lease for a new luxury apartment to some New York resident. The idea: listeners send in as many old keys as they want, tagged with their name. The keys will be spread on the ground and a crane, manned by five blindfolded steeplejacks, will dip into the pile for a winner. If the winner doesn't want to relocate, he can act as landlord

for that period and collect the rent.

Thisa 'n' data: Maggie McNellis' *Celebrity Talk* celebrated its 400th broadcast on Trand Radio Network . . . WEJL, Scranton, to make a stronger impression on drivers, announces number of arrests made during a holiday weekend due to careless driving . . . Billy Taylor and Larry Fuller, radio personalities of WLIB, N. Y., will do a half-hour tv special for Nordeutscher Rundfunk, a German tv company . . . WIL, St. Louis, is spearheading a campaign to locate folks not counted in the census check . . . WLIB, N. Y., is providing complete coverage of the Democratic National Convention.

Business notes: Dannon Yogurt (Zlowe), has purchased WCBS, New York, complete political package of spot announcements . . . Ohio Federal Savings & Loan Co., signed with WTVN, Columbus, for the third consecutive year.

Kudos: Arthur Simon, elected president of New York Pioneers . . . Southern California Broadcasters As-

The Station of Quality in the Quad-Cities

QUAD-CITIES

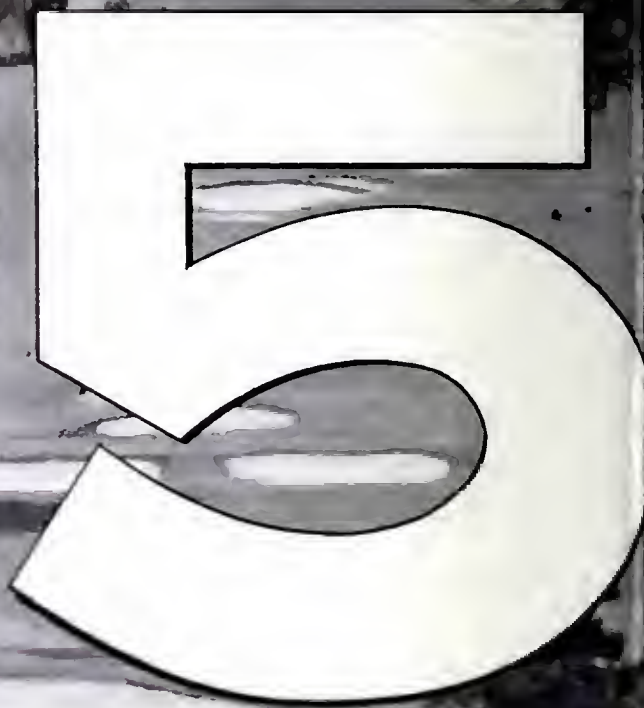
Davenport East Moline East Dubuque Rock Island

CBS

WHBF

RADIO and TELEVISION

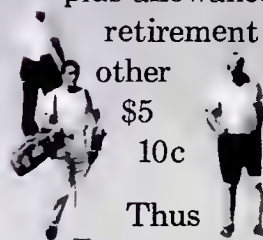
COUNTRY CLUB DUES



Sales Management's Survey of Buying Power says: "The presence of armed forces frequently constitutes a hidden plus; their average income, while well below the national average, frequently is largely available for discretionary spending."

Twenty-five major naval commands (comprising the world's largest naval installations), plus 7 important army and air force commands, located in the Norfolk-Newport News metro area create a hidden plus we estimate conservatively at \$200 MILLION annually. For example, a civilian would have to

earn \$8,408 to equal navy pay of \$3,709, plus allowances, income tax differential, retirement plan, health services, and other fringe benefits—including \$5 country club dues, and 10c theater tickets!



Thus the more than \$150 million paid to service people living in Tidewater equals about \$350 million of civilian payroll. In other words, here is a hidden plus of \$200 million not reported in the SM Survey of Buying Power, or elsewhere. And we have *not* included here the *fleet based navy* payroll of \$123,199,602 in (1959), much of which is spent in

A MONTH in TIDEWATER, VA.

FOUND: \$200 Million of Effective Income

Tidewater.

Also please note that retail sales figures as reported in SM Survey of Buying Power and elsewhere do not include sales in Tidewater's many commissaries, post stores, exchanges, ships' stores, and service clubs.

Tidewater is a tremendous

market concentration of the entire than 820,000 report) in half Atlanta or is a better way to it, for WTAR-TV No. 1 in every audience survey ever made here!

... greatest concentration of people in Southeast... more (new census the area of metro Miami! Tidewater spell it, and sell

is the most powerful advertising medium in the market—

WTAR-TV

NORFOLK, VIRGINIA CHANNEL 3

Represented by **Edward Petry & Co., Inc.** The Original Station Representative



sociation award to the Los Angeles District Lincoln-Mercury Dealers (K&F) for its "effective and creative radio campaigns" . . . Catholic Broadcasters Association's "Gold Bell Award" to KMOX, St. Louis . . . Alpha Epsilon Rho broadcasting award to John McGoff, manager of WSWM-FM, East Lansing, Michigan . . . Jaycees Annual Radio-TV Award to Jack Carney, WIL, St. Louis . . . WBC "Lamp of Knowledge" award to KDKA, Pittsburgh . . . Mental Health Citation to WADS, Ansonia, Conn.

Station staffers: A. B. Hartman, to sales manager of WBZ/WBZA, Boston . . . Robert Doherty to account executive at KRAK, Stockton-Sacramento, Calif. . . . Don L. Pierce, to general manager at WNCA, Siler City, N. C.

REPRESENTATIVES

WCBS Radio is going the way of its sister New York flagship, WCBS TV.

Starting with October, WCBS Radio will have its own sales staff to cover New York for national spot. It'll use CBS Radio Spot sales in all other markets.

WCBS TV circumscribed CBS TV Spot Sales in a similar way the year before.

Rep appointments — stations: WDOK, Cleveland, to H-R Reps . . . WFMM, Baltimore, to Walker-Rawalt . . . KEY-T, Santa Barbara, to Young Tv Corp . . . KCMJ, Palm Springs, to United Spot Sales.

Rep appointments — personnel: John Walker, to manager of Daren F. McGavren St. Louis office. . . David Simmons to v.p. at Trand Associates, N. Y. . . . Marvin W. Harms, Jr., to midwest assistant director of tv sales at Avery-Knodel . . . Samuel T. Jones, to assistant treasurer at Katz.

**NOW
ON TV**

see
pages

16 and 17

TV STATIONS

The top advertisers in 1959 spent more than half of their budget (50.6%) in tv.

According to TvB estimates, a total of \$1,681,533,569 was spent in measured media. Tv network and spot share was \$850,361,281.

All but three of the top 10 used tv, with 68 of them deeming it as their basic medium.

In terms of ratio: 48 spent over 50% on tv; 25, over two-thirds; 15 over 80% and nine, over 90%.

NBC TV doesn't think that the Federal Court (Philadelphia) will uphold the San Francisco Chronicle's efforts to stay the sale of KTVU to the network.

Noted NBC: the Department of Justice investigated the proposed sale and saw no violation of the antitrust laws. (For more see WASHINGTON WEEK, page 59.)

Television Personal Interviews surveyed over 2,000 households to determine the effect of violence on tv.

The three questions which were designed as a basis on which to determine the effects of this type of programming were: 1) do you restrict your children's tv viewing, 2) has tv a good, bad or no influence on children, 3) are violence programs well-spaced throughout the evening?

The results: parents who control their children's tv viewing are more favorably disposed to the medium; no real difference was found between the two groups in their answer to the "violence" question. Statistics: 56.2% control viewing, while 43.8% do not.

Ideas at work:

• **Humanitarians all:** WTRF-TV, Wheeling, W. Va., turned its gimmick "*Clutch Cargo Humanitarian Award*" legit. The tv station and local police department honored a parking lot attendant for "service beyond the call of duty" (he permitted an officer to store his rain gear on the lot). The award became so well known that the two decided to make it really mean something. First recipient was a 12-year-old who saved a friend from drowning.

• **Census count:** WTVJ, Miami, sponsored a "South Florida Census

Contest" for about 2,500 national agency and client personnel. The idea: participants were to estimate the population figure for the 12 counties within the station's coverage. The winner received a vacation for two at a Miami hotel.

This 'n' data: Tv cameras are now permitted to cover City Council meetings in Chicago . . . **WOOD-AM-TV** Grand Rapids, had its sixth annual Antique Auto Tour . . . Dr. Frank Stanton, CBS president, presented a gift of \$75,000 to KETC, St. Louis educational tv station . . . **KRON-TV**, San Francisco, prepared a booklet dubbed "Through the USSR,"—it gives a reporter's view of life in the Soviet Union . . . Supreme Court of Ohio's decision on the ABA Canon 35 (the restraint which prevented the use of camera and tape in court) does not prohibit their use for subsequent broadcast.

Hot beat: KPLR-TV, St. Louis made a tv "first." The station's tv cameras arrived at the scene of a major fire before the fire department.

Kudos: WDSU-TV, New Orleans recipient of the "Gold Bell" award of the Catholic Broadcasters Association for the "outstanding local tv program of the year" . . . Mae Ward, v.p. and director of news for KNOE-AM-TV, Monroe, La., elected chairman of the Louisiana-Mississippi Associated Press Broadcasters Association . . . **KPHO-TV**, Phoenix, last week received two Emmy awards for its *It's Wallace* children's series . . . **KRON-TV**, San Francisco, awarded the School Bell Award from the National Education Association . . . **WBNS-TV**, Columbus, won AFA award for the best trade paper series of ads—prepared by Corbett Advertising.

On the personnel front: Harry Wheeler, named local sales manager for WHDH-TV-AM-FM, Boston . . . George Moynihan, to executive producer at Westinghouse Broadcasting Co. in New York . . . Robert Heller, to promotion director at WXEX-TV, Richmond, Va. . . Peter B. Kenney, to station manager at WRC-TV, Washington . . . William L. Woods, to national sales manager at WCTV, Tallahassee, Fla. Thomasville, Ga.

WHAT HAPPENS WHEN A NATION SPENDS MORE ON GAMBLING THAN IT SPENDS FOR HIGHER EDUCATION?

If you can find any Romans around, ask them. They lived pretty high on the hog in their day. That is, until some serious-minded neighbors from up North moved in. The rest is ancient history.

You'd think their fate would have taught us a lesson.

Yet today we Americans spend twenty billion dollars a year for legalized gambling, while we spend a niggardly four-and-a-half billion for higher education. Think of it! Over four times as much! We also spend six-and-a-half billion dollars a year for tobacco, nine billion dollars for alcoholic beverages, and billions more on other non-essentials.

Can't we read the handwriting on the wall?

Our very survival depends on the ability of our colleges and universities to continue to turn out thinking men and women. Yet today many of these fine institutions are hard put to make ends meet. Faculty salaries, generally, are so low that qualified teachers are leaving the campus in alarming numbers for better-paying jobs elsewhere.

In the face of this frightening trend, experts estimate that by 1970 college applications will have doubled.

If we are to keep our place among the leading nations of the world, we must do something about this grim situation before it is too late. The tuition usually paid by a college student covers less than half the actual cost of his education. The balance must somehow be made up by the institution. To meet this deficit even the most heavily endowed colleges and universities have to depend upon the generosity of alumni and public spirited citizens. In other words, they depend upon *you*.

For the sake of our country and our children, won't you do your part? Support the college of your choice *today*. Help it to prepare to meet the challenge of tomorrow. The rewards will be greater than you think.

It's important for you to know what the impending college crisis means to you. Write for a free booklet to HIGHER EDUCATION, Box 36, Times Square Station, New York 36, New York.



*Sponsored as a public service
in co-operation with The Council for Financial Aid to Education*



I KNOW A MAN

who is one of the best sales executives in the business today. He is immediately available due to a recent merger.

Leaders in publishing, television and media enthusiastically endorse this man's imagination, drive and ability to create success.

His experience in operations, sales, advertising and promotion merit your attention.

Write Box 67
SPONSOR
40 E. 49th St.
New York 17, N. Y.

Tv and radio NEWSMAKERS



Harry Wheeler has assumed his new position of local sales manager at WHDH-TV, Boston. He brings to his new position 20 years of broadcasting sales experience which includes a stint as sales manager for WCOP-Radio, Boston, and as the New England representative for ZIV Television Programs. For the past six years, Wheeler headed his own firm of radio and television representatives which was sold last month to George Eckles. He lives in Brookline, Mass., with his wife and two sons, Todd and Jeffrey.

Selvin Donneson has been elected vice president of the Long Island Broadcasting Corp. (WWRL & WRFM). He joined WWRL in 1947 as a salesman and became sales manager five years later. Donneson is known as one of the pioneers of Negro-appeal radio through his association with the New York station, which is primarily a Negro and Spanish-language outlet. WRFM is an fm station which airs "good music" exclusively. Donneson's new post will include certain managerial responsibilities.



James L. Wichert was named director of advertising and sales promotion for Chrysler and Imperial Division. In 1946, he joined the automobile corporation as district manager, and in two years, was appointed Detroit regional manager. Wichert became the advertising director for DeSoto in 1953, and assumed the additional responsibilities of sales promotion two years later. Before entering the automotive sales field, the new director's activities were in the auto financing, parts and accessories lines.

Frank Merklein joins TvB next week as director of member sales presentations, supervising the new color and black-and-white tv tape recorder operation being installed in TvB's New York headquarters. Merklein has been with NBC for the past 12 years, working in every phase of its technical operations. In 1958, he was RCA representative to the Brussels World Exposition. In 1957 he was selected by NBC to tour German tv installations for the State Department. Merklein is a graduate of the RCA Institute.



COMMERCIALS

(Continued from page 38)

0, and earning a total of 25 certificates. The combined affiliates of Robert Lawrence also won nine awards and a total of 26 certificates, with Grantray-Lawrence of Los Angeles sharing two awards with Playhouse Pictures of California. (Two spots for the Minneapolis Gas Company through Knox Reeves were judged as an entry and awarded top prizes in consumer service and local categories).

Playhouse was a close third in winnings, earning eight Awards (one shared with Stan Freberg and two with Grantray-Lawrence) and a total of 20 certificates. The highest number of certificates (28) will actually go to MPO of New York, which won six awards and placed 20 films among the Top 250 and two in the 25 Classics. Representative of the awards spread among producers is Fred Niles Productions of Chicago which won 5 Awards and 13 certificates. (For details, see charts pages 39, 40.)

Geographically, as might be expected, the preponderance of certificates will be divided between the two coasts. Forty-seven of the winners (54%) were produced by New York companies. Twenty-seven winners (32%) were produced by West Coast companies. Thirteen winners (14%) were produced in other areas of this country and Canada.

Entries were limited to commercials appearing on television in the U. S. and Canada between 31 March 1959 and 31 March 1960. The bulk of the entries similarly came from New York and West Coast based agencies and producers—49% of the entrants being New Yorkers, while 49% claim the West Coast, 10% headquarter in the midwest, and 22% are scattered throughout the country. These ratios hold up fairly consistently in analyzing the Top 250 selections and the winners.

There were 1327 commercials entered in all. Eighty-eight agencies (branch offices counted separately) accounted for 757 entries or 57% of the total, while 560 entries (42%) came from 75 production companies and 10 entries directly from advertisers (see chart page 38).

Plans and procedures for this First American Tv Commercials Festival & Forum were set by a Tv Commercials

Council of fifty eminent advertising executives from all sections of the country. The 1327 entries were first screened by judging teams of between five and eight members of the Council according to their product category. The Top 250 which were selected were then screened by the entire Council in order to determine the awards. Names of agencies and production companies were not furnished to the judges, whose criteria of selection were *believability, demonstration, identification, tastefulness, entertainment, information and impact.*

The Council, which is headed by John P. Cunningham, chairman of the board of Cunningham and Walsh, numbers among its members some 34 agency copy, art, creative and production executives; also 13 directors of advertising and marketing of major corporations, the president of a leading independent tv station and two important members of the advertising trade press. SPONSOR endorsed the Festival in this first year as part of its *Leadership* role in broadcasting. Future festivals, which are planned as an annual event, are expected to receive industry-wide support from general advertising and broadcasting groups. ■

TEN SECONDS

(Continued from page 37)

of CBS and NBC, however, do not display a readiness to follow ABC's course. From both outfits come expressions of apprehension similar to those of the agencies. CBS station relations v.p. Carl Ward stated that for the foreseeable future his network would be holding the line on evening chainbreaks. Likewise Don Mercer NBC station relations director, who called the ABC plan, should it become operational, "one more factor" to be considered in the continual review of affiliate requests for more time.

The NAB Code has been revised, effective 30 October, 1960, to allow for lengthened stationbreaks. Whereas the old version refers to "the established practice of reserving for station use the last 30 seconds of each program for stationbreak and spot announcements," the altered code reads, "the aggregate total of the announcements [at stationbreak] shall not exceed 70 seconds within the station's highest rate period for announcements." ■

PUBLIC SERVICE SHOWS

(Continued from page 42)

• There's a general lack of interest in forum and world affairs programs unless they are truly informative and authoritative, with a strong feeling that such programs should not be used as a sounding board for propaganda or axe grinding.

• Less than 3% of those responding mentioned the need for more cultural or educational programs although there were several additional favorable comments on such programs now on the air. A listing of program preferences by type appears in the chart, on page 41.

In this survey, 51% of the respondents said they would not like to see more forum and panel programs dealing with current world problems, with 49% saying they would. When asked if they were in favor of canceling regularly scheduled programs between 7:30 and 11 p.m. for public service shows, 58% said no and 42% said yes. If such programs were available—an even number, 43%, said they would and would not watch, with 14% responding they didn't know. Viewers were, however, in favor of canceling regularly scheduled programming for specials or sports events—54% for the specials, 56% for football, 58% for basketball and 60% for baseball.

Some sample viewer comments, which ranged from a sentence to a full typewritten page: "We get together for viewing between 8 and 11, and enjoy entertainment. It's our only time for forgetting work and problems, so we want to be entertained. We do think we should have a better informed public in current world affairs, but after the rush and pressure of the day it's good to sit and be entertained by outstanding talent with a good laugh thrown in . . . (Public service shows) are generally stiff, rigged ahead of time, a rehash of what you already know . . . They never arrive at any conclusion . . . Most are merely segments of viewing time used by interested parties to promote pet projects." ■

**NOW
ON TV** see
pages

16 and 17

The seller's viewpoint

It is not too often that a man in the radio/tv field has solid experience as both buyer and seller. The writer of the piece below has. He is Fletcher Turner, national sales director of WRAL-TV, Raleigh, North Carolina. Turner spent, as he points out below, nine years as a timebuyer in New York before turning to the selling end of the business. His comments about the problems of visiting station men should be instantly recognizable, and his balanced views on what can be done about the problems should be of interest to many.



OH, THAT LONG WAIT IN THE AGENCY LOBBY!

At the beginning of this article I would like to point out that I was a timebuyer in New York for nine years. It was before the hectic days of television, but at that time it seemed hectic enough. There were many nights when the midnight oil burned. After that I was a salesman for two New York radio stations and a rep salesman, before returning to my home town.

Because I have been on both sides of the fence I know something of the problems buyers and station men face, and have several suggestions which may be of value to all.

As you all probably know, when a station or sales manager visits major agency centers, his objective is to make as many "good" calls as possible. Generally the station's rep arranges for the visitor to call upon the buyers he feels he must see (he cannot see everyone he would like to during a week's trip, hence the most pressing calls are set up first).

Then comes the long wait in the agency lobby. One appointment time runs into another, until he is hopelessly lost and his other appointments are perturbed due to his lateness. As a former timebuyer, I realize that there are times when the buyer must attend to pressing matters and thus can't see the station man when scheduled. However, it would be beneficial for everyone if he were notified in advance (when possible, of course) that he will have to wait. This would give the visitor a chance to

notify his other appointments or postpone his call till a more opportune time. Then, too, the buyer could tend to his problems without undue haste.

By the same token, once in the buyer's office his sales story is continually interrupted by a barrage of phone calls, and it is obvious the sales story is not hitting home. An apparently easy solution would be for the secretary to take all calls for the next 10 minutes or so, which would permit the station man to complete his story.

Something which doesn't occur too often, fortunately, but when it does is most embarrassing to the station representative as well as the station manager, is the "automatic buy," where other stations in a market are not given an opportunity to submit availabilities. Certainly a hurried buy that involves a spot adjacent to *Gunsmoke* or *Wagon Train* is understandable, but these are the exception rather than the rule. A truly objective study cannot predetermine which single station or two stations offer the better buy. In this type of buy the decision is based on past knowledge, which may be completely antiquated or fallacious. Only through competitive selling will the client receive equal value for his dollar.

These apply to only a small percentage of the buyers I have called upon. In the main I feel the timebuyer works harder and has more responsibility in spending the client's money wisely than most sellers realize.

YOURS FREE

AS A SPONSOR SUBSCRIBER



Our apologies to

Atlanta, St. Louis, Boston,

Dallas and some other cities!

The new 5-City Directory, just off the press, contains more than 1900 listings, and 36 pages.

It's the recognized tv/radio guide to 5 cities where 93% of all national spot business is bought.

The 1960 directory is substantially bigger than any of its predecessors. You will find it more useful, and we hope you will forgive us if your city is not included.

If you're a SPONSOR subscriber drop us a note and we'll send you a 5-City Directory with our compliments.

If not, the price is 50¢ each . . . 40¢ in quantities of 5 to 10 . . . 30¢ for 10 or more.

If you're not a subscriber, enter your subscription now by using the form shown on this page. We'll send you, as a bonus, not only the 5-City Directory but also the 220 page 1959-60 Air Media Basics including Radio Basics, Tv Basics, Timebuying Basics, and much more.



Sponsor Publications Inc.

40 East 49th St., New York 17, N. Y.

- ☐ Send me _____ copies of Sponsor's 5-city directory.
- ☐ Enter my subscription to Sponsor for one year at \$8.00 and send me FREE the 5-CITY DIRECTORY & AIR MEDIA BASICS.

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

SPONSOR SPEAKS

A project for the industry

When Wallace A. Ross approached SPONSOR last fall with his plan for an American Tv Commercials Festival, we were immediately impressed with the idea.

We recognized that the industry had long needed a professional forum for the review of outstanding tv sales messages; we knew that meaningful awards by competent judges would help raise both the practices and the prestige of the tv advertising business.

Feeling this way, SPONSOR was glad to lend its support and backing to the First American Tv Festival, and we are delighted with the results that were obtained.

With over 1,300 entries, judged by a blue ribbon panel of 50 practicing advertising men, the Festival was a huge and unqualified success.

Plans are now under way for the 1961 Festival and, at this point, we'd like to make our position clear.

We believe that these festivals should be supported by the entire industry—that they should be identified not with one trade publication, but with all sections of the business concerned with tv selling.

SPONSOR will always follow the commercials festivals carefully and be proud of our part in getting them started. But the project is too big, and too important to be tied to any single segment of the industry.

For this reason, we urge now that such groups as the 4A's, ANA, AFA, and NAB take over and insure the continuance of the highly successful Tv Commercials Festival.

New projects to be announced

As we see it, SPONSOR's role in industry affairs is to give support and help to worthwhile projects on every front. Thus, a few years ago we campaigned for an RAB and a TvB. Thus we are now engaged in a drive to standardize and simplify radio/tv spot buying.

Within a few weeks we shall announce significant new projects which will be SPONSOR backed. Watch for them.



THIS WE FIGHT FOR: *Unceasing creativity in tackling the problems which face the industry—a never-ending search for better ways of buying, selling and programing radio and tv.*

10-SECOND SPOTS

Moved: George Mathiesen, general manager of KYW-TV, Cleveland, sent a letter to a party in Wooster, Ohio, received it back several days later with this notation written across the envelope by the Wooster postmaster—"Deceased—left no forwarding address."

The truth: An inferiority complex could be a good thing—if the right persons had it.—Pat Buttram, CBS

Tv note: A fragment of dialogue between two men hurrying along Fifth Avenue one spring day recently has been reported to us. "The television drama *I'm waiting for*," one man said desperately, "is the night that the decay germs rally and beat the toothpaste. What a hell of a show that will be."—Caskie Stinnett in "Speaking of *Holiday*."

Pre-empt: A Cuban tv performer, discouraged at his show's pre-emption by one of Fidel Castro's telethons, said, "What can you do when they consider the pre-emption an act of God?"—*TV Guide*.

Tooth for a tooth: Memo on a program change in movies from WSJV-TV, South Bend-Elkhart—"On Friday, July 29th . . . Please cancel *The Monkey's Paw*. Insert *The Panther's Claw*."

Tv cure: The curious thing about the sick comedians is that they all seem to be getting along so well.—Will Conway.

Ammo: Now that June is over, here's a tardy breakdown on what to throw at the happy couple depending on where the marriage took place — Main St., U.S.A.—Rice. Beatnik Greenwich Village — Wild rice. Hollywood—Minute rice.

Climber: The agency media director called the young timebuyer in on the carpet. "You've been going over my head again, haven't you?" he said.

"I d-d-don't know what you mean, sir," stammered the timebuyer.

"Isn't it true," roared the media director, "that you've been praying for a raise?"



FRONT LINE of the WSB-TV news team

Poised here before *White Columns* are the men and mobile units that provide viewers with the most complete local and regional television news coverage in Georgia.

Cars shown are equipped with 2-way short-wave, mobile telephones, police radio. Complete mobile unit is pictured right. A helicopter is on call. Magnetic sound cameras are used.

When an alleged attempt was made to bribe a Fulton County grand jury foreman, a concealed WSB-TV cameraman filmed the actual passing of money. For this filmed story WSB-TV has just received the Associated Press' highest news award for Georgia in 1959—"Superior" in general news.

This station also was awarded the AP "Superior" for news features—the staff-produced "One in a Million" that documented Atlanta's reaching a million population being the winner.

With seven local newscasts daily, in addition to regular network news, WSB-TV is THE news station of Georgia. Audience ratings are consistently higher than for any other Atlanta tv outlet.

ATLANTA'S
WSB-TV
CHANNEL 2



SUMMER PROGRAMMING STYLED FOR SUMMER SELLING!

Summer campaigns zoom to peak-season results on
WPRO-TV, CBS for Southern New England,

America's first vacationland. Cape Cod, Newport, Martha's
Vineyard, Nantucket and other summer colonies *more than double*
the viewer size of America's twelfth largest market.

WPRO-TV programs and promotes for peak-season results all summer long.
First run feature films . . . 12 personalities with daily shows . . . Red Sox baseball . . .

CBS summer specials including the Olympics and Nominating Conventions swell
WPRO-TV's great summer audience of buyers.

Call Gene Wilkin in Providence at PLantations 1-9776 or Contact Blair TV.

WPRO-TV Providence

Represented by Blair TV

Capital Cities Broadcasting Corporation